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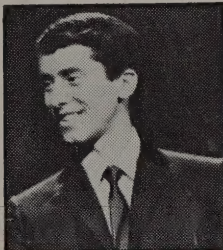
THE  
CHILDHOOD  
OF  
**PAUL  
McGARTNEY**



NEW STARS ON  
THE HORIZON:

**GARY  
LEWIS**

& **BOBBI MARTIN**



**HERMAN'S  
HERMITS  
COME OUT  
OF HIDING**

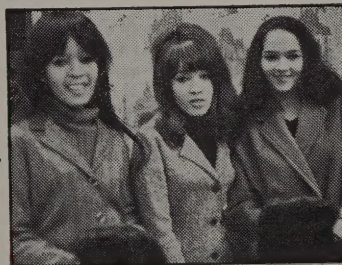
NBC-TV'S HULLABALOO



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**RONETTES  
RIDE AGAIN**



**FRANKIE &  
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★ **FIDDLER ON THE ROOF: THE PLAY / THE RECORDING**

★ **THE AD LIBS** ★ **TRINI LOPEZ** ★ **JOE TEX**

**TOP TUNES**  
song lyrics

ONCE IN MY LIFE  
THE MOUSE/IT'S GROWING  
COUNT ME IN/GO NOW  
WOMAN'S GOT SOUL  
TRUE LOVE WAYS  
IT'S GOT THE WHOLE  
WORLD SHAKIN'  
SHE'S COMING HOME  
IT'S NOT UNUSUAL  
GOODBYE MYLOVERGOODBYE  
SILHOUETTES/TOY SOLDIER  
THE LAST TIME/BUMBLE BEE

**TOP TUNES**  
song lyrics

THE CLAPPING SONG  
CRAZY DOWNTOWN  
I'LL BE DOGGONE  
I KNOW A PLACE  
ONE KISS FOR OLD  
TIME'S SAKE  
THINK OF THE GOOD TIMES  
BIRDS ARE FOR THE BEES  
REELIN' AND ROCKIN'  
OO BABY BABY  
TIRED OF WAITING FOR YOU  
TRULY, TRULY TRUE

**TOP TUNES**  
song lyrics

DUST GOT IN DADDY'S EYES  
NOT TOO LONG AGO  
THE RACE IS ON  
I CAN'T STOP THINKING  
OF YOU  
OUT IN THE STREETS  
THE GAME OF LOVE  
ALL OF MY LIFE

CAREERS IN MUSIC PART 2:  
TOP TALENT GIVES ADVICE  
TO HOPEFUL SINGERS





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JULY, 1965

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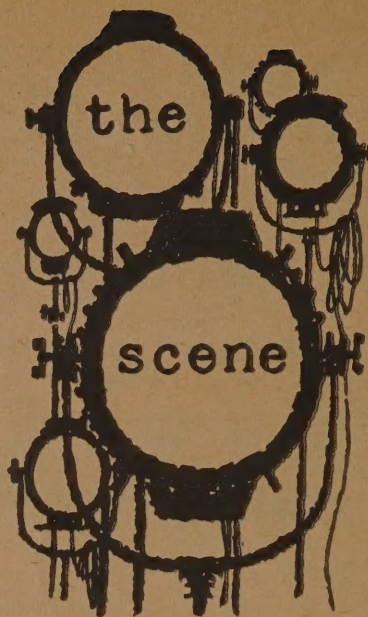
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The death of Alan Freed on January 20, marked the passing of an era. The mention of his name brings to mind - besides the music he made popular - black leather jackets, pegged pants, sideburns, pink hotrod Fords, James Dean, dancing in the aisles, juvenile delinquency - the teenagia of the 1950's.

He called himself "King of the Moon-doggers" and was the man most responsible for bringing rock & roll and rhythm & blues into national, even world-wide, popularity as tapes of his programs were broadcasted in Europe. Although blues singers had been using the term "Rock me baby, roll me baby" for many years before Freed was around, he claimed he invented this word "rock 'n' roll" on one of his early shows. For several years he reigned as undisputed king of the music, playing it exclusively on various programs.

His popularity was matched on stage when he brought R&R performers to thousands of screaming teenagers in the big cities across the country. He was given the same hysterical support now accorded the Beatles. One show ended in Freed's arrest for inciting a riot when the audience split up after the show and, according to police, started street fights. From then on, Freed and his big beat were banned in many cities.

Adults criticized R&R for its monotony and sometimes suggestive lyrics. Freed answered the critics with charges of racial bias. "Not a word was raised against R&R until I drew 80,000 persons, mostly all Negroes, to the Cleveland arena."

His final downfall came in 1962 when he pleaded guilty to charges of accepting bribes from several record companies for playing their releases. Then he moved

to California where he accepted a position as disc jockey for a small FM radio station.

During his early years in Salem, Ohio, he was a band leader, specializing in swing music. He started his d.j. career in Pennsylvania, after serving 2 years with the Army. His first program featured classical music and one of his unpublicized favorites, till the day he died, was Wagner's "Ring" cycle.

In 1954, he came to New York where he began his famous show on radio station WNS. He resigned in 1958 charging that the station didn't give him the proper backing when he was arrested for inciting a riot. From there he moved to WABC and WNEW TV where he started the first TV dance program and invited the top R&R singers to appear on his show.



In the 1950's Allan Freed was the king of R 'n' R and idolized by millions.

He had roles in a few motion pictures with titles like "Don't Knock The Rock" and wrote several successful songs. One of them, "Sincerely," was a big hit for the Moonglows and the McGuire Sisters.

Someone once said that being present at an Alan Freed rock & roll show was like having a front row seat for the San Francisco earthquake and no disc jockey since has repeated Freed's phenomenal success. Thousands still remember the slim, youthful looking figure walking out on stage flashing a smile a loud checkered sport jacket and a voice that sounded as though he always had a slight cold.

Most of the big stars of the day owed their success to Freed, and disc jockeys today try to recapture the fervor of his programs. Although he is gone, a part of him remains entrenched in America, in fact, the whole world. A two-beat staccato music called rock and roll. □

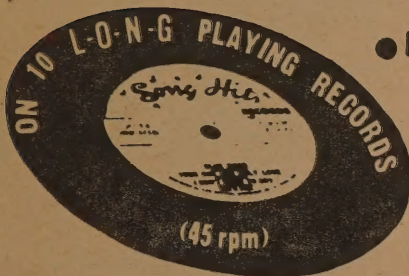


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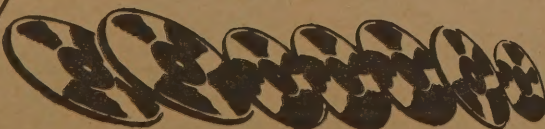
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| 5. You Really Got Me                  | 25. My Girl                       | 45. Sha La La                           |
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## GOODBYE MY LOVER, GOODBYE

(As recorded by The Searchers/Kapp)  
By Robert Mosley, Lamar Simington and Leroy Swearingen

Goodbye my love, goodbye  
Goodbye my love, goodbye  
Tho' I love you truly  
It was meant to be that I'd lose your love  
Goodbye my love, goodbye.

So long my love, goodbye  
Be strong my love, be strong  
You've done nothing wrong  
This love can't go on  
So take care my love  
Goodbye my love, goodbye.

You have a husband and a child at home  
Anyone can plainly see  
And I know I'm the one you really love  
But I can't go on sharing you, sharing you  
Goodbye my love, goodbye.

Don't cry my love, don't cry  
I love you sincerely  
It just had to be  
It hurts me so inside to say  
Goodbye my love, goodbye.  
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## THE BIRDS ARE FOR THE BEES (THE BEES ARE FOR THE BIRDS)

(As recorded by The Newbeats/Hickory)  
By Jay Turnbow, Larry Parks and Bob Finnicum  
Grown-ups tell me the birds and the bees

Do other things than live in trees  
If you ask me what I think  
This is what I say.  
Bees are for the birds  
Birds are for the bees  
And I don't care anyway.

Came honey from the bees  
Birds sing in the trees  
Been that way so people say  
Got nothin' to do with me  
Grown-ups tell me the birds and the bees  
Do other things than live in trees  
If you ask me what I think  
This is what I'll say.

The bees are for the birds  
The birds are for the bees  
And I don't care anyway.

Birds and bees, A B C's  
Live their lives in hives and trees  
Birds don't always live in trees  
Bees don't look like me  
So birds chirp and bees buzz  
No one cares less than I duzz  
I don't care if they could fly  
Got nothin' to do with you and I.

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## SOMEBODY ELSE IS TAKING MY PLACE

(As recorded by Al Martino/Capitol)  
By Dick Howard, Bob Ellsworth and Russ Morgan

Somebody else is taking my place  
Somebody else now shares your embrace  
While I am trying to keep from crying  
You go around with a smile on your face

Little you care for vows that you made  
Little you care how much I have paid  
My heart is aching my heart is breaking  
For somebody's taking my place.

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## CRAZY DOWNTOWN

(As recorded by Allan Sherman/Warner Bros.)  
By Tony Hatch and Allan Sherman

Mommy and dad are never nervous or mad

When you teenagers go, downtown  
Daddy and mom just stay at home and keep calm

And watch the late late show, uptown  
'Cause when you kids are gone we get to spend sometime alone here  
That's our only chance to use the bath tub or the phone here

When you're away  
Besides we're stuck where we are  
Because you kids took our money, you kids took our car

Then went downtown, where can you possibly

Downtown, it's twenty after three  
Downtown, what do you mean by "let's frug!"

You don't come home til four a.m.  
'Cause you're roaming the streets, some-  
where downtown

We would feel swell if only someone  
would tell us what goes on down  
there, downtown

But everytime we ask you what you're  
doing after dark there

You just say that you were frugin' to  
Petula Clark there

That's what I mean  
So kids give your folks a break  
Because you're driving us crazy, we sit  
here all night

And take pills down  
Swallowing pills, so we'll calm down  
Counting the hours you're downtown  
You and your "frug" and your down-  
town, downtown.

While we're lying there we try to watch  
the television

Then you call up and say you've had a  
slight collision

There goes the car, besides that you've  
been arrested

So we gotta get up and we gotta get  
dressed

And go downtown, borrow a car and go  
downtown

That's where you are you fink, down-  
town

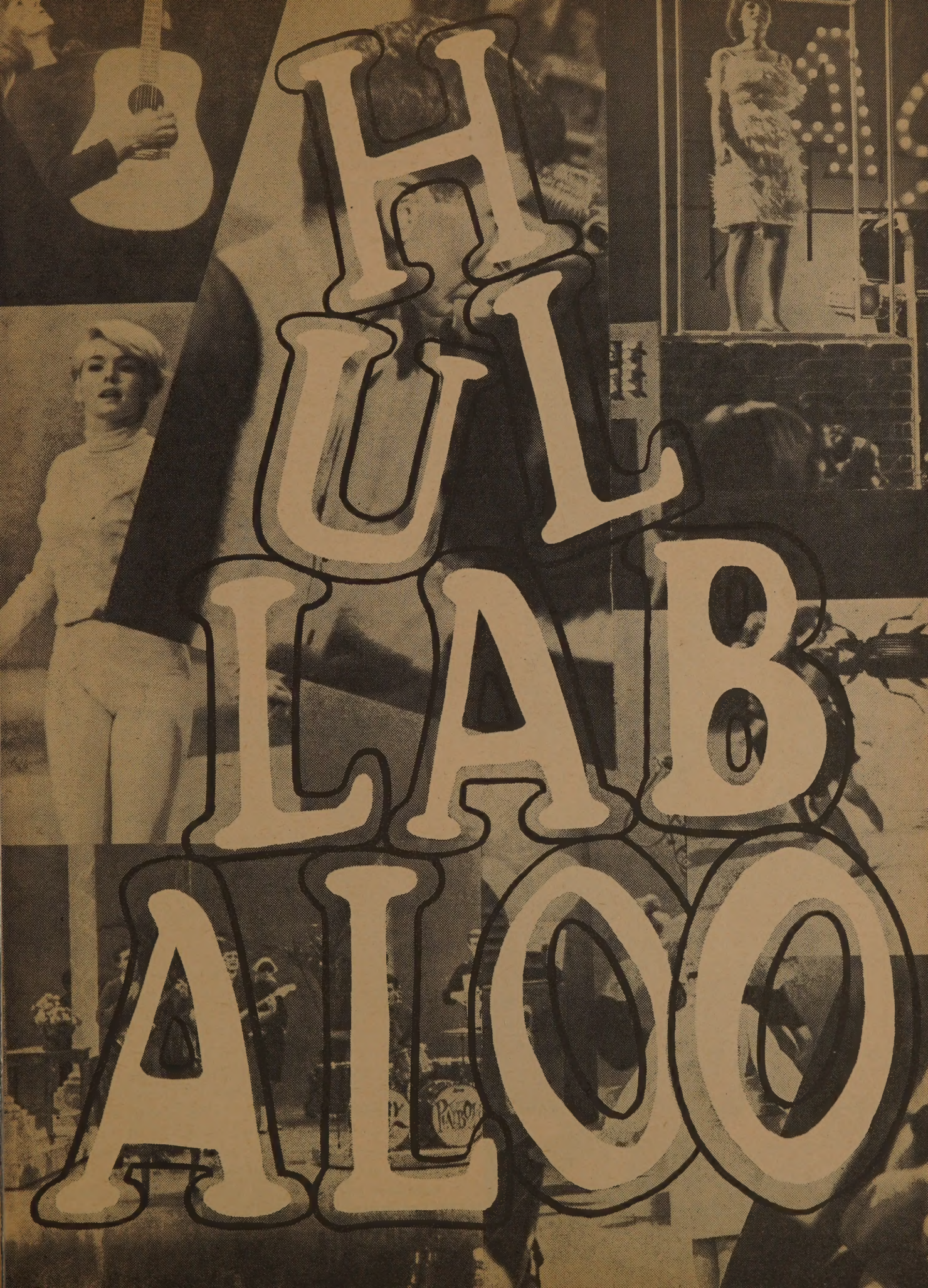
Wait'll I get you kids home

There'll be no more frugin', no swim-  
min', no jerk, no mashed potatoes,  
no slop

And I'll tell you something else, you're  
gonna stay home tomorrow and  
your mother and I are going down-  
town and we're gonna dance, the  
tango, the waltz, and the fox trot  
and we're gonna do the bunny hug  
and some nice dances.

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"Hullabaloo," as defined by Webster's dictionary, is "a confused noise, uproar, tumult."

However, "Hullabaloo," the new weekly television show on NBC-TV, as defined by its 29 year old producer, Gary Smith, "sure ain't gonna be any of those things defined by Mr. Webster."

Says Gary, "'Hullabaloo' is a 1965 vaudeville show presented and performed by young people for young people and for those who are young at heart. We intend it to have style and grace. We mean to curtail from the beginning any screaming from the audience during a performer's turn. The people that will appear on the show should be heard rather than drowned out by the screams of their adoring public."

Gary admits that there is nothing new about "Hullabaloo's" format. "The two-a-day, fast-paced, vaudeville format is as old as time. But, this is the first time this format will be used with teenagers for teenagers. In addition to singers and dancers, we plan on using such collegiate acts as the Texas A&M drill team. We'll have just about everything other than jugglers and bird acts."

The best young performers will serve as hosts and guests on "Hullabaloo." Jack Jones was the show's first host when it premiered Tuesday, Jan. 12 on NBC-TV, and Paul Anka drew the assignment the second week. In subsequent weeks, Smith has already called on - or hopes to utilize the talents of such people as Connie Francis, Trini Lopez, Joey Heatherton, Frankie Avalon, Nancy Ames and Richard Chamberlain.

"There are literally hundreds of young talents who have never, before 'Hullabaloo', had a showcase for their wares. We will be that showcase. We will also be, in the way of entertainment, all things to all young people. We are not a rock 'n' roll show--although we will be using rock 'n' roll acts. We are not a hootenanny type show either - although we'll have folk singers. Nor are we a pop music show - but, many of our guests will be pop artists. We're everything, all rolled up into what I hope will be one great big, exciting musical ball."

Top rockers like Johnny Rivers, The Everly Brothers, The Zombies, The Nashville Teens, Gary Lewis and the Playboys, and Bobby Rydell have appeared on the show. The Folkniks were treated to the New Christy Minstrels, the Back Porch Majority and Judy Collins. Pop music was presented by Dionne Warwick, Frank Sinatra, Jr., Nancy Wilson, Liza Minelli, Peter Nero, The Tommy Dorsey Orchestra and Gary Crosby. Woody Allen, Bill Dana and Fred Smoot provided a touch of comedy.

In addition to music, "Hullabaloo" features the latest in youth clothing styles. Also, the latest teenage dances are set into motion weekly. The show also has a London segment produced by Brian Epstein, manager of the Beatles. Epstein, for the first time, appears before the cameras introducing various English popular singers, whose performances are taped in London for inclusion in "Hullabaloo". Among the solo artists and groups who have appeared under Epstein's aegis are Marianne Faithful, Gerry & The Pacemakers, Cliff Bennett and the Rebel Rousers, Herman's Hermits and Freddie and the Dreamers. The youthful artists' manager, considered one of the most important figures on the British entertainment scene today, is credited with being responsible



for "the English sound," one of the major trends in popular music. His segment is designed to keep young Americans abreast of what's happening in England, where the trend in music has been set within the last 18 months.

"Hullabaloo' could be a big success," says Gary Smith. "But then again, it might not be. That's one of the wonderful things about teenagers. You can't predict what they will like. And you certainly can't tell them what to like. They're easily the most independent audience in the world."

"Hullabaloo" is a welcome addition to the TV schedule, providing a nationwide showcase for the music of the younger generation. □



*Above, Jack Jones, the show's first guest host sang "Everything's Coming Up Roses" backed by a New Jersey high school marching band.*



*Left, the sons of three famous fathers, Frank Sinatra, Jr., Gary Lewis and Gary Crosby joke off camera.*

*Below, Hullabaloo's, Hullaballoos sing "Only Our Hairdresser Knows But Really Everybody Knows For Sure." They are really swell singers.*

*The smooth vocal talent of Dionne Warwick has graced Hullabaloo's hallowed halls several times.*



**For more pictures of HULLABALOO...turn to page 58!**



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**● IT'S GOT THE WHOLE WORLD SHAKIN'**  
 (As recorded by Sam Cooke/RCA Victor)  
 By Sam Cooke  
 It's got the whole world shakin'  
 Somethin' must be going on (all right)  
 It's got the whole world shakin'  
 Somethin' must be going on (what'd I say)  
 It's got that soul in it baby  
 You can't leave that beat alone (all right).

It's got the whole world shakin'  
 And I'm talkin' 'bout that beat (all right)  
 It's got the whole world shakin'  
 And I'm talkin' 'bout that beat (what'd I say)  
 It's got that soul in it baby  
 You can't help but tap your feet (all right).

Well, it makes you wiggle  
 It makes you move  
 Puts your body in the groove  
 You wanna holler  
 You wanna shout  
 Makes you wanna work it on out.

It's got the whole world shakin'  
 From New York to old Hong Kong (all right)  
 It's got the whole world shakin'  
 From New York to old Hong Kong (oh what'd I say)  
 It's got that soul in it baby  
 You can't leave that beat alone.  
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**● OUT IN THE STREETS**  
 (As recorded by The Shangri-Las/Red Bird)  
 By Jeff Barry and Ellie Greenwich  
 He don't hang around with the gang no more  
 And he don't do the wild things that he did before  
 He used to act bad  
 He used to, but he quit it  
 It makes me so sad  
 'Cause I know that he did it for me (Can't you see)  
 And I can see (It's still in the streets)  
 His heart out in the streets.

He don't comb his hair like he did before  
 And he don't wear those dirty old black boots no more  
 But he's not the same  
 There's somethin' 'bout his kissin' that tells me he's changed  
 I know that somethin's missing inside, somethin's died  
 His heart is out in the streets.

He grew up on the sidewalk  
 Street light shining above  
 He grew up with no one to love  
 He grew up on the sidewalk  
 He grew up running free  
 He grew up and then he met me.

He don't hang around with the gang no more  
 But gee he doesn't smile like he did before  
 I wish I didn't care, I wish I never met him  
 And waitin' out there I know  
 I gotta set him free  
 He's got to be out in the streets  
 His heart is out in the streets.  
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**● TRULY TRULY TRUE**  
 (As recorded by Brenda Lee/Decca)  
 By Al Stillman, Arthur Altman, Vladimir Rohlens and Dalibor Dasler  
 Truly, truly, truly, true  
 Do I love you, truly I do  
 Do you love me, wish I knew  
 Do you love me, truly too  
 Truly the question's been there from the start  
 You have the answer somewhere in your heart  
 My true heaven will come in view  
 If you tell me that you love me  
 Truly, truly, true, truly true.  
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**● NOT TOO LONG AGO**  
 (As recorded by The Uniques/Paula)  
 By Joe Stampley and Merle Kilgore  
 She used to hold me close at the picture show  
 That was when she really, really loved me so  
 Then he came along like a stormy sea  
 Not too long ago  
 Now she don't love me anymore.

She used to walk with me beneath the tall oak tree  
 She had me thinkin' how happy we would be  
 And then he came along like the devil in disguise  
 Not too long ago  
 Now I've got tears in my eyes.

She said she'd always be my girl  
 She said her love would never die  
 She said she'd always be my girl  
 Then she left with him, left my heart to cry  
 Now I'm so lonely  
 I'm broken and blue  
 'Cause I don't have no one that I can talk to  
 'Cause he came and took her away  
 Not too long ago  
 Now she don't love me anymore.  
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**● COUNT ME IN**  
 (As recorded by Gary Lewis & The Playboys/Liberty)  
 By Glen Hardin  
 If you need someone to count on  
 Count me in  
 Someone you can rely on through thick and thin  
 When you start to count the ones that you might ever doubt  
 If you think of counting me, count me out  
 When you count the ones that want you  
 Count me too  
 If I'm not first on your list, count me blue  
 Just be sure you count on me  
 And when the counting's through  
 Count me madly in love with you.

If you need someone to count on when you're down  
 And all your other friends you've lost  
 Count me found  
 Just be sure you count on me  
 When you're down and out  
 Count me in through thick and thin or it don't count  
 When you count the ones that want you  
 Count me too  
 And if I'm not first on your list, count me blue  
 Just be sure you count on me  
 And when the counting's through  
 Count me madly in love with you.  
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# The Story Of A Beatle's Early Days

by Cheryl Hillman



The little boy in the picture was born on the 18th of June, 1942. His name? - James Paul McCartney. Yes, the Paul McCartney, left-handed Beatle bass guitarist. Of course, when this photo was taken Paul didn't know a guitar from a violin and a beetle was a "creepie-crawlie."

His mother died when he was very young, but his father brought him and his brother up. He was named after his father and took after him musically as well. Before the war Mr. McCartney had a jazz band, and many years later when the Beatles were starting he often sat in at the piano during practices. A woman would come in daily to clean and to make some of Paul's meals, but Paul's father did a great deal to make a family life for his motherless children.

Paul became involved in beat music at the time when the Shadows type of music was all the rage in England. All the groups here were trying like mad to imitate them. The groups spent hours prac-

ticing, trying to work out a Shadows-type stage routine. It seems crazy now, but anybody getting on an 86 bus in those days was liable to bump into young Paul McCartney taking his instruments down to the Cavern. Chances are, though, that nobody would look twice at the long-haired youth sitting on the number 86 holding a guitar case.

He had met the other Beatles gradually. George was encountered at the Liverpool Institute High School. They were lively lads, but surprisingly they didn't stir the place up too much. They weren't exactly angels, though! Paul can dig back into his memory and remember sneaking into the toilets, or behind the air-raid shelters, for a quick smoke between lessons. The institute is one of the best schools in England, and, as in many Eng-

lish schools, the school was divided into "houses." Each pupil is placed in a "house" at the start of his life in a school and is supposed to support it during sporting events, etc. The Institute is divided into "houses" and Paul was in Danson House. It's difficult to think of Paul wearing a black and green school cap, isn't it?

Despite George's influence, Paul did well at school, even though playing in a beat group at night meant that most of his homework had to be done very early in the morning before school. Paul stayed on at school to study at Advanced level, and when he left he even had a certificate in English Literature at Advanced level, which is pretty good.

John Lennon got himself in the papers for fighting when he was drunk, but not to be outdone, Paul also got himself in the newspapers at one point. He got his driving license taken off him and was banned from driving for a year for speeding. There was also a bit of trouble when a girl claimed that Paul was the father of her illegitimate baby, and her father was hopping mad.

One New Year's Eve, during a Cavern "allnighter" (all night session) a young girl who was drunk was "dared" (by Paul's brother) to go up to Paul and kiss him. Of course, she did so. She flung her arms round Paul as he was coming off stage, kissed him...and fainted. A little while later the Beatles were at the top of the Hit Parade. I don't know if Paul remembers the incident, but that girl certainly hasn't forgotten it. She's engaged now, but last week she said to me: "I was potty on Paul, then! It was gear kissing him". I bet it was. □



20 Forthlin Road, Liverpool...Paul's house.



# THE AD LIBS AREN'T FAKING



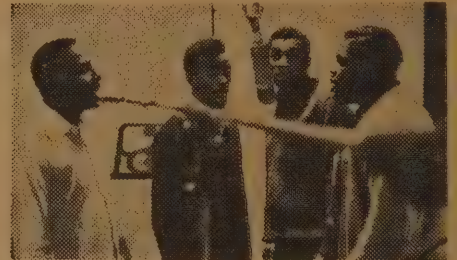
*Fellow with the hat is manager, Bill Downs.*

*Mary Ann Thomas sang lead on the "Boy From New York City."*



*"Oo-wah, oo-wah cool cool Kitty."*

*The Ad Libs sing without accompaniment.*



You really can't tell whether or not a singing group has any talent by listening to their record. Skillful recording engineers and musical arrangers can make a giraffe sound like the world's greatest singer.

Not too long ago, we heard a new record by a new group. We liked the sound of "The Boy From New York City" so we called the Ad Libs' manager, Bill Downs, and asked him to set up an interview.

"They'll be recording some time next week," Bill told us. "Why don't you come over and watch the session?"

A week later, we arrived at the Variety Arts Studios just as the group was about to begin. "What they're doing today," explained Bill Downs "is simply making some demo records for their arranger. The arranger will take their vocals and write the instrumental backgrounds for each number."

This was to be the test, then. The group would be singing without benefit of a half dozen amplified guitars or saxophones. They didn't even have a piano player or drummer.

The Ad Libs, four guys and one girl, grouped themselves around the microphones, one of them blew a note on a pitch pipe and that was it! Off they went, singing on key and on time. Even without the piano or drums most singers need to help them follow the melody or beat, the Ad Libs sounded great.

During the next hour and a half, the Ad Libs recorded ten songs. With recording studio time costing a minimum of \$15 or \$25 an hour, you can bet their manager is glad to have a group that gets their work done quickly and very professionally.

The Ad Libs, are from Bayonne, New Jersey. They were singing under the direction of songwriter John Taylor when



their manager, Bill Downs discovered them at a local New Jersey night club. Johnny Taylor had been in the music business for many years but he never got the big break he deserved. About a year ago he handpicked five young people to sing some songs he'd written. Johnny hoped to sell either the songs, the group, or both, to a record company.

A tip off by the Jelly Beans, another group managed by Bill Downs, sent him to the New Jersey club to see Mary Ann Thomas, Hugh Harris, David Ward, Norman Donegan and Danny Austin in action. He



*Cutting a demo record in N.Y.*

couldn't believe that he had found such a polished group, smart dressers, never singing off key, and answering all requests from the customers in the club. With their sound they belonged on record. A contract was agreed upon and the group was taken to New York City to do a demo record... including "The Boy From New York City," which was written by John Taylor.

After the demo was heard at Lieber-Stoller-Goldner they asked to hear the group in person. A record contract was signed and a new label was created...a new singing group born and a new hit recorded...which all adds up to Blue Cat records...the Ad Libs (Named after the famous club in London)...and "The Boy From New York City"...all the first big hit of 1965.

After their record clicked, the group made a nightclub tour of Pittsburgh, Cleveland, Columbus, Akron, Detroit, and Buffalo. Then they joined the Chuck Berry-Dione Warwick tour followed by a week at the New York Apollo Theatre. Dick Clark booked them for his spring and summer Caravan of Stars. Between dates they are appearing at clubs in the New York-New Jersey area.

Audiences who have the pleasure of catching the Ad Libs perform in-person won't be disappointed. This is one group that sounds just as great "in the flesh" as they do on records. □

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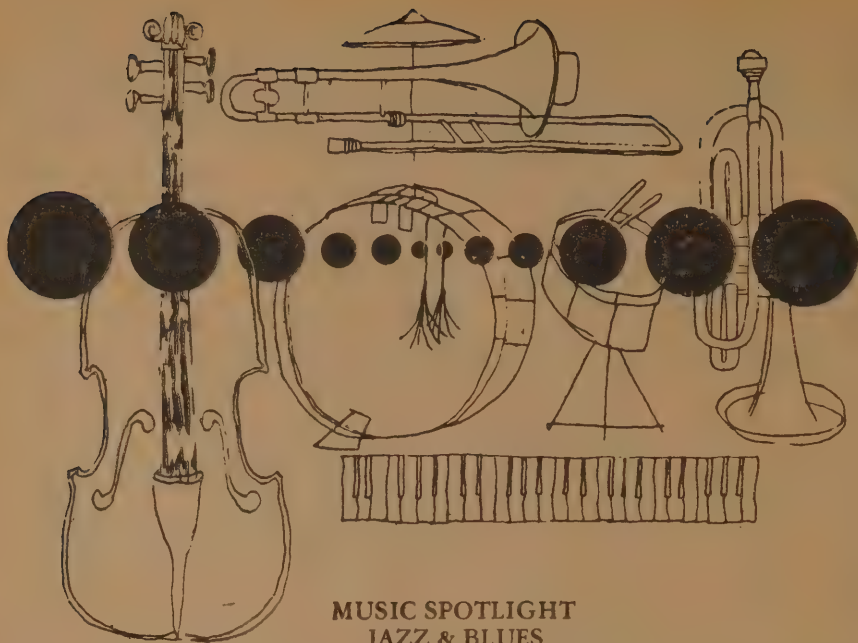
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# MUSIC

## DEXTER GORDON



## MONK & ROUSE



## GEORGE JONES



## MARTY ROBBINS



### MUSIC SPOTLIGHT JAZZ & BLUES

George Wein and Down Beat magazine will produce a jazz festival in Chicago, August 13th-15th. Wein will also present festivals in New Orleans, Ohio and Pittsburgh besides his famous Newport gig. Duke Ellington and his band were the subjects of "The 20th Century" TV program in December. A campaign is under way to bring Duke's accomplishments in music to the attention of the Pulitzer Prize Committee. Thelonious Monk is on a world tour which began March 5, in Germany. Oscar Peterson's contracts stipulate that a quality piano be supplied him for engagements or he will not play. Howling Wolf's pianist, Johnny Jones, whose playing was also heard on many of the Chess, Checker blues recordings, died late last year. He was 40 years old. Keep your eyes open for excellent Mainstream recordings: "Prez-" Lester Young, "Once Upon A Time" Billie Holliday and Teddy Wilson, "Meditations-" Coleman Hawkins. The RCA Vintage series has added "Stomps & Joys-" Jelly Roll Morton and Bechet of New Orleans. Horace Silver's new group can be heard on "Song For My Father" Blue Note L.P. 4185. ABC Paramount out with B.B. King "Live At The Regal" and Ray Charles "Live In Concert." Those interested in the new thing should get Archie Shepp "Four For Trane" on Impulse. Blues talent to tour England this year will include Muddy Waters, Otis Spann, Ike & Tina Turner, Buddy Guy, T. Bone Walker, and Champion Jack Dupree. The Cafe Au Go-Go in New York's Greenwich Village is featuring early morning jazz from 3:00 a.m. to 7:00 a.m. This is the same club in which Stan Getz recorded his fast climbing "Getz Au Go Go" album. Dexter Gordon, who has been living and working in Copenhagen, returned to the States for dates and recording sessions with Blue Note.

### COUNTRY WESTERN

Hundreds of pilgrims come from as far as Wyoming and Missouri to visit the shrine of the late Jim Reeves in Carthage, Texas. A Reeves fan keeps fresh flowers on his grave and his widow will mark it with a large, guitar shaped monument. George Jones and Gene Pitner have recorded an album together on the Musicor label and MGM has one with Connie Francis and Hank Williams, Jr. Another Country Music Spectacular is planned to go into New York's Madison Square this May and promises to out-dazzle last year's stand. ABC TV's new Les Crane show is becoming more and more a showcase for country music stars. Eddy Arnold, Minnie Pearl, Flatt & Scruggs have been on as well as Lefty Frizzell. Les became interested in C&W several years back when he was going to school in New Orleans. It's another example of the trend of acceptance of country music in the national TV picture. More shows are also planned from Nashville. Is Johnny Cash turning away from country music? That's a question more C&W folks are asking these days. A full-page ad in Variety Magazine on Johnny's behalf is aimed at College Concerts for the Folk Music Trade. Aside from one of the busiest tour-schedules of the year all across the USA and Canada—George Hamilton is operator of a very successful new venture in Music City, the Saturday Bus Tours around Nashville that take country music fans to see the



# SPOTLIGHT

homes of many of the stars. *Marty Robbins* is keeping up to one of the busiest paces he has ever followed in one-niters. Robbins is probably working more shows this spring than he has ever done, but has announced that July and August he's going to rest. Robbins, as you may know, is a stock car owner and racer, and he likes to enjoy his favorite sport during the warm months.

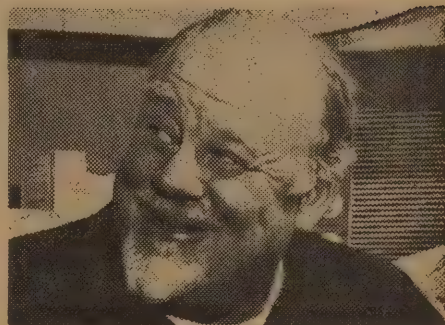
## FOLK

"3 Kings and a Queen" on the Spivey label (65 Grand Ave., Brooklyn 5, New York) has two tracks by the great *Big Joe Williams* being accompanied on harmonica by *Bob Dylan*. Williams is one of Dylan's idols and Bob's playing is truly inspired. It is probably the only opportunity we will ever get to hear these two giants together. The folk-blues harmonica is making headway on recordings. *Charlie McCoy* has a wailer in "Harpoon Man" on the Monument label. He also plays harp on *Chet Atkins'* "Cloudy and Cool". The real harmonica gasser is an un-hit ditty on the flip side of "Don't Bring Me Down" by the *Pretty Things* on Fontana. Harp man is lead singer *Phil May*. *The New Christy Minstrels* received a gold record from Columbia recently for sales totaling more than a million dollars on the LP "Ramblin'". *Rod McKuen* is recording original songs in Los Angeles for both singles and albums. *Peter, Paul and Mary* drew sellout crowds in Pittsburgh, and starred in a telethon there to raise funds for a Children's Hospital. *Sheb Wooley* will star on the forthcoming syndicated music show, "Hollywood Jamboree". *Burl Ives* received a gold-plated shell from a Los Angeles DJ for having his record, "Pearly Shells," voted by listeners as the best Hawaiian-type record in the last ten years. *Bob Dylan* pulled a sell-out at the huge Masonic Hall in San Francisco recently. *Harry Belafonte* was the solo guest star on *Dinah Shore's* NBC-TV show on the 15th of January. *The New Christy Minstrels* are set to play San Remo during their European tour, and may share a date with the *Beatles*.

## POPULAR

*Sam Cooke's* funeral in Chicago, December 17, was the scene of snarled traffic, boisterous crowds and broken windows. An estimated 10,000 people waiting to view Cooke's remains, rushed the church entrance and were held back by 50 policemen. *The Rolling Stones* and *The Searchers* canceled tours of South Africa whose system strongly segregates native Africans from the white population. *The Supremes*, *The Temptations* and *Martha & The Vandellas* were given German lessons for recording their hit songs in that language. The Apt label, owned by ABC Paramount records, has signed *Bill Haley and the Comets* to a contract. Negotiations are under way for *Chuck Berry* to star on his own TV show in England. In answer to a pile of mail requesting the address of the newspaper with all Elvis news in it - write to Miss Paulette Sansone, *The Elvis Echo*, 46 Bennett Ave., Yonkers, New York. *Roy Orbison* recently returned from a tour of England. *The Righteous Brothers* spent a week in England promoting "You've Lost That Lovin' Feeling" which is moving up British charts. Duo is competing with a cover version by *Cilla Black*. *Del Shannon* and *Betty Everett* also flew in to promote recent releases in England. R&B greats *Ike & Tina Turner* are returning to the limelight album-wise in a set called "The Ike & Tina Turner Show, Live" on Warner Bros. If you like your wailing soulful and uninhibited, don't miss it. Soon, the public may be able to buy a piece of the *Beatles* song publishing ventures. Northern songs, owner of Lennon's and McCartney's writing talents, is reportedly seeking stock exchange listing. The boys will return here August 15, for a New York show

## BURL IVES



## BOB DYLAN



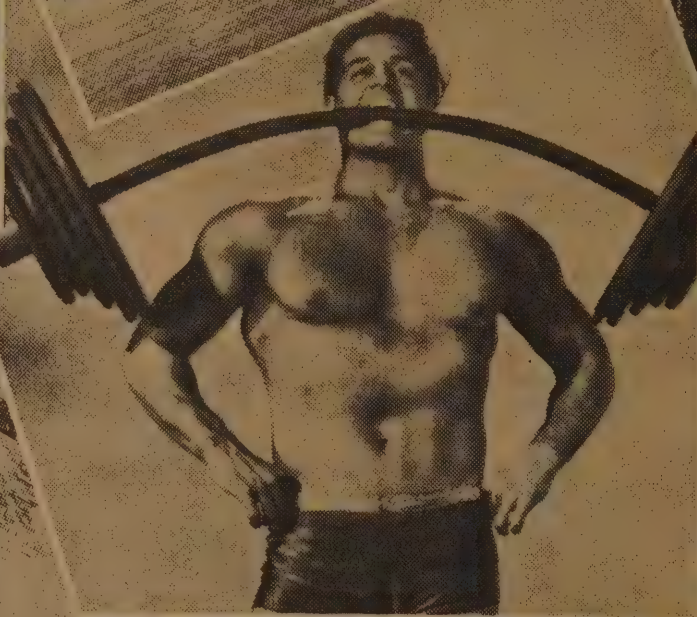
## SAM COOKE



## THE RIGHTEOUS BROTHERS



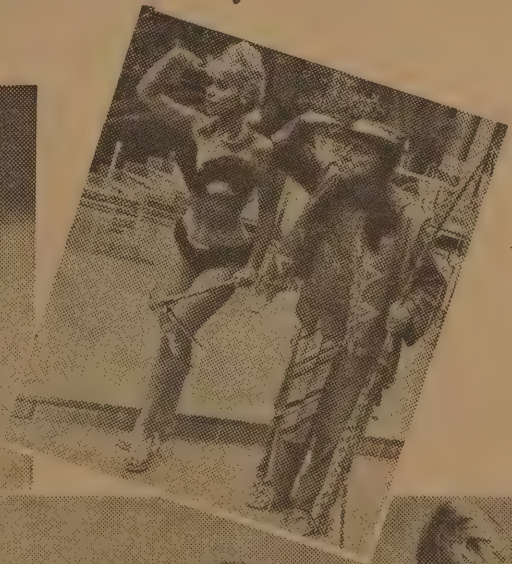
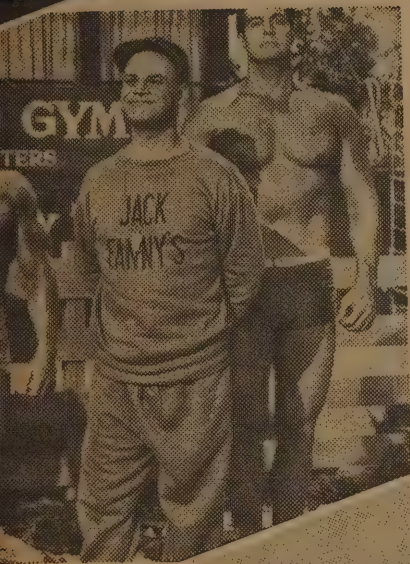






# the Party gang

Many years ago, a very clever man named Walt Disney created a group of remarkably realistic wind-up dolls called the Mousketeers. They walked and talked and laughed and sang—everyone said they were almost human. One of these dolls, a sprightly lass named simply "Annette," grew up and was transformed into another kind of wind-up doll called a starlet. She could roll her big brown eyes and wear bikinis and all the boys said "va va voom."





In another part of the country — South Philadelphia to be exact — another clever man put some dimples and curly hair and old Rudy Vallee records together and got a teen-aged singing idol doll he called "Frankie Avalon."

All over the United States, numerous wind-up dolls with a variety of skills were being created and were performing their primary functions — entertaining and making money. There was the "Miss Dr. Pepper" doll named Donna Loren who could sing and sell soft drinks. There were the Jody McCrea, John Ashley and Tommy Kirk dolls who were able to smile boyish smiles and occasionally ride a surfboard. There were the idealized female dolls from Playboy magazine who folded in three places and had staples in their navels. Playmates Donna Michelle, Teri Hope, Delores Wells and Joyce Nizzari put on some clothes and became movie starlets. There were many other types of dolls, and they all wound up in Hollywood.

One day James H. Nicholson and Samuel Z. Arkoff of American-International Pictures, who had enjoyed great success with their Godzilla, Teen-age Frankenstein and Vincent Price dolls, decided to gather a few attractive, teen-age dolls like Annette and Frankie, put them into the rolling surf, wind them up and start the cameras rolling. Within a few months something else started rolling — money. "Bikini Beach," first of the skin and surf sagas, cost around 500 thousand dollars to film. So far, it's turned in a profit of over two million bucks. The movie is still making the rounds in some of the 20 foreign countries where American-International distributes its films, so the total profit has yet to be tallied.

Naturally, anything that successful had to have a sequel. "Muscle Beach Party" used the same basic cast (Annette, Frankie and the gang), the same basic plot (boy has girl, boy loses girl, boy wins back girl) and the audience response was the same.

Next, "Bikini Beach" and "Pajama Party" came rolling off the assembly line, followed by "Beach Blanket Bingo," the latest to pack them in at the friendly neighborhood drive-ins.

"There have been those inclined to think that our series featuring what we call the Beach Party gang may be an act of riding a good horse to death," said James H. Nicholson, president of American International Pictures. "These people either do not know very much about the history of this business or they do not remember the Pearl White serials served up to the intrigued youth of the 20's, or the Tarzan features now being revived on television, or the Andy Hardy epics, or the Abbot & Costello



Above, Frankie and Annette lead a procession of bappy beach-a-rookies. Left, Susan Hart, Donna Loren, Cheryl Sweeten and prop for the "My Dog Has Sand Fleas" number surround Annette in "Pajama Party." Below, Meredith Mcree stars in "Bikini Beach."



comedies, or how often Bing Crosby and Bob Hope hit the road."

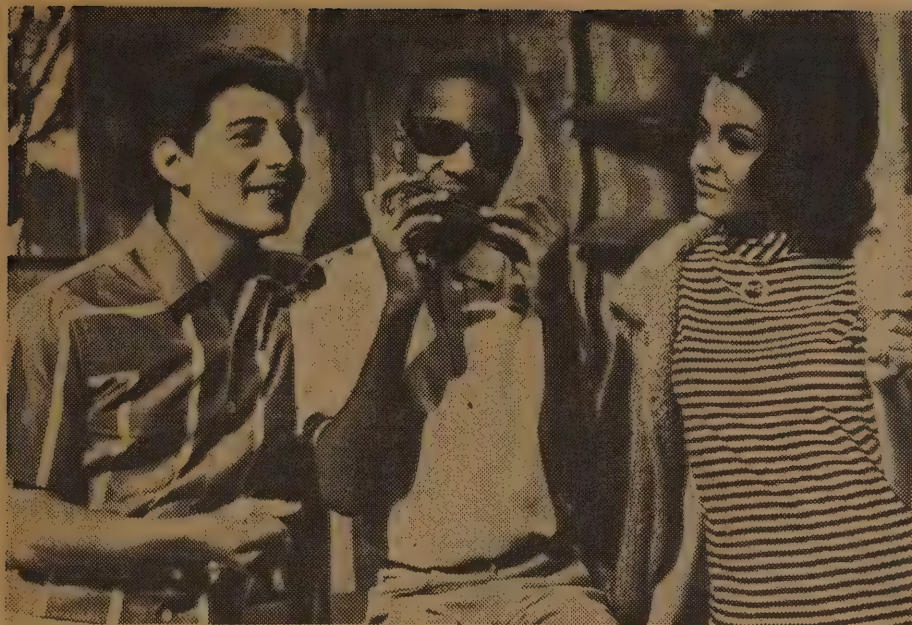
The key word in the Beach Party series is youth. According to AIP executives "the 15 to 25 age group comprises 70 per cent of today's movie going audience." Youthful activities like surfing, drag racing, sky-diving and rock 'n' roll play a major part in each film.

Frankie Avalon adds, "When parents see pictures like 'Bikini Beach' they have

a good idea of what's with the kids. And rock 'n' roll music isn't strictly kid stuff anymore. Many adults dig the sound, too."

The Beach series has given worldwide exposure to many rock 'n' roll stars. Little Stevie Wonder, Dick Dale and The Deltones, Donna Loren and The Pyramids have appeared in the early films. Brian Wilson, leader of the Beach Boys, was an extra in "Beach Party." Mercury Records most success-





*Left, Frankie, Little Stevie Wonder and Annette sing "Dirty Old Bikini Beach Blues." Above, Donna Loren and gang kick up the sand.*



*Left, Annette demonstrates Afro-Cuban bongo style which won her a contract with the Tito Beachez Latin Surf Band. Below, Candy Johnson and a cast of thousands do the muscle mau mau in "Muscle Beach Party." Right, Dick Dale can't believe that this is all real. Extension cord for his electric guitar wouldn't reach the beach so he had to fake it.*



ful singing wind-up doll, Lesley Gore will be a special guest star in the upcoming "Ski Party."

American International is one of the few movie studios to maintain a steady roster of players. Nowadays, most movie stars want to produce their own pictures so they avoid getting tied down to one studio. What AIP has been doing is building its own stars. The formula is "play them up, play them often, and publicize them plentifully."

Frankie Avalon credits the studio with giving him his biggest break in films. After a series of minor roles in pictures like "The Alamo" and "The Longest Day," he got star billing in the Beach Party series. Avalon remarked that he has worked for most major companies but, "never one as friendly as American International."

"Their advertising and publicity methods," said the young actor-singer, "have yet to be matched. They get right down

to the grass roots and use every publicity trick in the barrel." Avalon stated that everyone in the 'family' of AIP's contract players are treated with thoughtfulness and kid gloves. That is true from the president, James H. Nicholson to the field man in a small town, where a personality is sent to publicize a picture." As to the enormous international audience response to the "beach" pictures, he stated that Nicholson and Executive Vice President Samuel Z. Ark-





*Even though everybody wears bathing suits in this scene, the movie is called "Pajama Party."*



*Elsa Lanchester and Buster Keaton discuss pajamas.*



*Rock Stevens and Buddy Hackett compare physiques.*



*Frankie and Annette try to remember where they last saw Dick's extension cord.*

off possess an "uncanny sense as to what the mass movie market wants and when they begin to tire of a particular type of film fare."

"AIP is the only major company who is creating a contract roster of stars,

which at present consists of Annette Funicello, Vincent Price, Boris Karloff, Don Rickles, Morey Amsterdam, Elsa Lanchester, Martha Hyer, Keenan Wynn, Deborah Walley, John Ashley, Jody McCrea, Candy Johnson, Harvey Lembeck, Donna Loren,

Tommy Kirk and many others including myself."

Another constructive result of the Party series has been the discovery of new talent. Take the case of Patti Chandler. She's the latest to be added to the company's growing list of bright new "stars of the future," now numbering eight, with the signing of a seven-year exclusive contract.

The 20 year old blonde beauty from Culver City came out of nowhere to win an AIP "bikini girl" contest there last year and one hour after her victory she was before the cameras with a part in the picture "Bikini Beach." She was given another chance to show her talent in "Pajama Party" and was so impressive in that film that she won her new long-term contract.

Patti joins Susan Hart, Donna Loren, Bobbi Shaw, Cheryl Sweeten, Mary Hughes and males Mike Nader and Ed Garner as American International contractees being groomed for stardom. All but Miss Hart appear in the musical comedy, "Beach Blanket Bingo."

Comedians Harvey Lembeck, Morey Amsterdam and Don Rickles are kept on tap for laughs. Even established stars like Elsa Lanchester and Buster Keaton have found a happy home at AIP.

Buster Keaton was signed to perform in a unique dual capacity - as star and special comedy consultant - for "Beach Blanket Bingo." Keaton's starring role in the musical comedy, will be only his second since 1928 with the first being AIP's "Pajama Party" last year. During the 36 year period, Keaton had limited himself to cameo roles in films and to television appearances.

The veteran comedy star acted as advisor for the madcap comedy scenes and Keystone Kop style chase sequences which have been a highlight of previous AIP musical comedies and which again are featured in the new film.

In the months ahead, you can look forward to seeing such cinema milestones as "How To Stuff A Wild Bikini," "I Was A Teenage Beach Ball," "Pajama Party In A Haunted House," "Sand Pail Spree," and "Jet Set Party." Aip's Nicholson says, "Our beach series has proven such a bonanza - for exhibitors, for fans and for the development of young stars - that its end is unforeseeable."

Negotiations are currently underway with top TV network executives for a Beach Party TV series in 1966 to be hosted by Frankie and Annette.

But the series can't last forever. Like, one day, many, many years in the future, Frankie Avalon will try to climb onto his surfboard and he'll trip on his long grey beard. That'll be the end. □





*A Blues Pianist/  
as told to Jim  
Delebant by Laf-  
ayette Leake.*



*Leake is a Chess/Checker studio musician.*

I have been on most of the recordings that Chuck Berry has made and during a lot of his travels on the road I was in the band which accompanied him (Willie Dixon's Band). I have been employed as a studio musician by the Chess Record Co. for many years.

I studied piano under a private teacher by the name of Alfred Simms who has a studio here in Chicago. He also taught Dorethy Donegan who has made quite a name for herself. I am 40 years old and I was born in Winona, Mississippi where all types of music can be heard. I plan to do a piano series with my trio a little later.

Some of the recordings I have been on are "Watusi" (Checker) by the Vibrations, "Decoration Day" by Etta James (Chess) "The Bird" by the Dutones (Chess) "Little By Little" (Profile) by Junior Wells, "Two Of A Kind" by Jan Bradley (Chess). I played piano on

Bo Diddley's recordings after his first recording "I'm A Man."

I played gospel music on most of the recordings on the Peacock and Duke labels by gospel groups consisting of the "Blind Boys", "Dixie Humming Birds," "The Gospelaires." I play piano and organ with these groups. I have not done any singing of gospel music yet.

In my opinion gospel music plays a very big part in the field of popular music and blues, but I don't think that it has had much influence in the field of modern jazz. In my opinion the modern jazz field is separated entirely from gospel music.

Thelonious Monk is very far out and I believe that he is trying to tell the public that there can be beauty in the use of discords but the public has not reached the stage where he can be appreciated.

Horace Silver is a musician of distinction and has been quite an inspiration and a welcome member to the field of good musicians. Jimmy Smith also has been a very creative musician as well as a top notch technician and his influence upon the public has been tremendous. Chuck Berry has been a very great attraction and has created much interest in the style of music that he plays. Ramsey Lewis is a top notch musician and will eventually achieve the rating which I think he deserves.

Stan Getz is, in my opinion, a musician who is a favorite of the public and musicians alike, which is a very rare occurrence.

Bobby Bland is a "soul singer" and there is something about this type of singer which has mass appeal and the ability to really "move" an audience. B.B. King will stand out always among the blues artists and I think that he is an outstanding personality in the blues field.

As a child, I admired the music of Earl Hines, Fats Waller, Louis Armstrong and more recently Art Tatum and Teddy Wilson. Among the singers, I liked Billy Holiday and Ida James most of all.

My favorites now are Jan Bradley, Etta James, Kay Starr and Etta Jones. The reason I like these singers is because these people are singers who possess not only great voices but a whole lot of soul, which is the thing that really moves me.

The reason I moved to Chicago was really to try to better my financial condition. There are not many opportunities in a small town to develop yourself and I always wanted to get a chance to accomplish something. I had three brothers who had gone on to Chicago and established themselves and this seem-

ed the most likely place for me to succeed.

In playing with Sonny Boy Williamson, Howling Wolf and Lowell Fulson I learned the meaning of "soul" which is a part of these artists. Sonny Boy to me is one of the most engaging personalities to be met anywhere and so entertaining that one can never become bored in his presence. Lowell Fulson is a very easy person to like and his jovial and kind attitude is an asset in his relations with the public. Howling Wolf is a very great person and to see him perform is one of my greatest thrills. He is a gentleman at all times.

My song, "I'd Rather Be With You" (on the Val label) was written after meeting one of the nicest persons I have met anywhere and who is the only one who has a chance to change me from my present state of bachelorhood. I did not write the tune "After Hours," this tune was written by Avery Parrish and recorded by Erskine Hawkins' band. On the other side of this record is a blues tune called "Disgusted" which I wrote. The tune "Disgusted" is the true story of the picture in Chicago after the "rent controls" expired after the election of President Eisenhower and were a boon to real estate men who had lived under President Truman's controls on rent.

Every moment of my tour with Chuck Berry and Willie Dixon was indeed a pleasure and both these men are superb artists in their own right. The interesting thing about these men is that a demand always sounds like a request and you never can become resentful around them. The members of our touring band were Phil Thomas (drummer) a local artist of great ability, Harold Ashby (tenor sax) from Kansas City, Mo, who is now in New York making recordings and has been playing with Mercer Ellington's band and making recordings, Willie Dixon (bass) and one of the fellows who could make you laugh when you did not feel like laughing, Lafayette Leak (piano) a very quiet fellow who didn't talk too much but enjoyed the other fellows so much it wasn't necessary to say anything. My experience with these men has caused me to take a look at myself and resolve that I must always try to do something of benefit to my fellow man and never carry any ill will toward anyone, keep an open mind - free from animosities, to have a friendly personality, and never be so tight financially that I can not give something to relieve distress. The world would be in much better shape I think if men like these could have their part in making it.

Thank you for enabling me to voice these expressions. □



# THE RONETTES RIDE AGAIN

Toward the end of 1964, after long-haired British boys had virtually monopolized the hit parade for months, female singing groups started coming on strong. The melodic sounds of the Supremes, the Dixie Cups, the Shangri-Las and several other feminine trios provided a welcome relief from all the echo-chambered shouting and screaming of the male groups.

Three very attractive young ladies who have enjoyed a resurgence of popularity in recent months are sisters Ronnie and Estelle Bennett and their first cousin Nedra Talley, known collectively as the Ronettes. With their two dramatic, powerfully arranged singles, "Walking In The Rain" and "Born To Be Together," their first Phillies album, "Presenting the Fabulous Ronettes" and a string of radio, TV and personal appearance dates, the girls are reaching an ever-widening audience.

The Ronettes have spent a good deal of time in England where their fans include members of that country's leading pop groups. Estelle has dated George Harrison and Mick Jagger. Brian Epstein took the girls out to dinner, George showed them around London and the owner of London's hippest club, the Ad-Lib, gave the trio a bon voyage party.

That wasn't all that happened. While both groups were in London, the Ronettes were met after their shows every night by the Beatles. "They gave a wild party just for us" report the girls. "They taught

us new dance steps that they made up themselves. Ringo is the best dancer. They like to play old American records by the Coasters, Chuck Berry, Little Richard and Bo Diddley. And the Beatles, like most of the people we met in England, have a great sense of humor and like to have a good time."

The English countryside also appeals to the girls. "It's romantic - a nice place to go walking in the rain." The Ronettes tour 6 months or more each year and half of that time is spent in Europe.

All three girls are from New York City. They'd been singing together for four years, appearing in twist clubs like the Peppermint Lounges in New York and Miami Beach, before they had a hit record. Phil Spector signed them up, applied a few of his creative recording techniques to the Ronettes' smooth vocalizing and produced "Be My Baby," a first big record for the girls.

At personal appearances, like the Murray The K holiday shows, the Ronettes go over real big with the audiences. Once, in Iowa, all the electricity went off during a performance. The girls walked through the audience, talking to them until the power came on again. Of their fans, the Ronettes say, "We love them for staying as close to us as they've been. We wish we could meet you all in person."

During a brief, but very enjoyable, in-



4

1 **The Ronettes arrive at the Metromedia TV Studios in New York City for an appearance on the Soupy Sales Show.**

2

**Make-up man Carmen Gebbia touches up Estelle's eyebrows. He also gave the girls a few beauty tips - as if they needed them.**

3

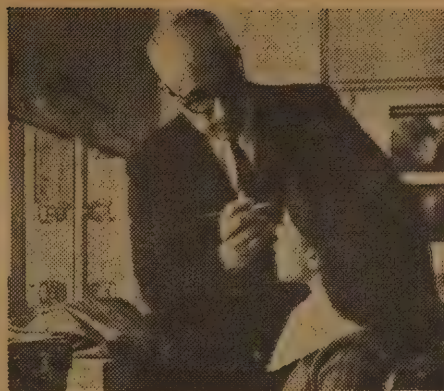
**The girls do their own hair styling. They were the first singing group Soupy featured on his popular show. Ratings jumped.**

4

**The director briefs the trio and tries to assure them that Soupy won't fling one of his famous custard pies at them.**

(Continued on page 52)





2

3



5

6

- 5 The girls go through their paces once for the cameras. Metromedia cameramen agreed with HP's photog that the girls are really cute.

- 6 After rehearsal, the girls wore their gold lame' dresses and waited for their turn to perform. In TV, much time is spent waiting.



7

- 7 Left to right Ronnie, Estelle and Nedra sing their old old favorite "Be My Baby" and their recent hit "Walkin' In The Rain."



- 8 Host Soupy Sales jokes with the girls. "You can sing and dance," he told them. "But what am I - just another pretty face."

8



# H.P. IN HOLLYWOOD



Paul Petersen of "The Donna Reed Show" is back making records on the Colpix label.

By Paul Vandervoort II

Quiet on the set! Roll 'em for another take of Hit Parader in Hollywood. Our first scene, "A Mousketeer becomes a Mrs." Not long ago, Annette Funicello told me marriage was far in the future and when she married it would not be to any one in Show Biz. So, what happened, she started off 1965 by marrying her agent, Jack Gilardi. But, it's a woman's prerogative to change her mind and we wish Annette and Jack all the best...So what else is new? Jukebox movies and instant records. Debbie Reynolds is president of Harman Enterprises which will produce three minute movies for the Scop-



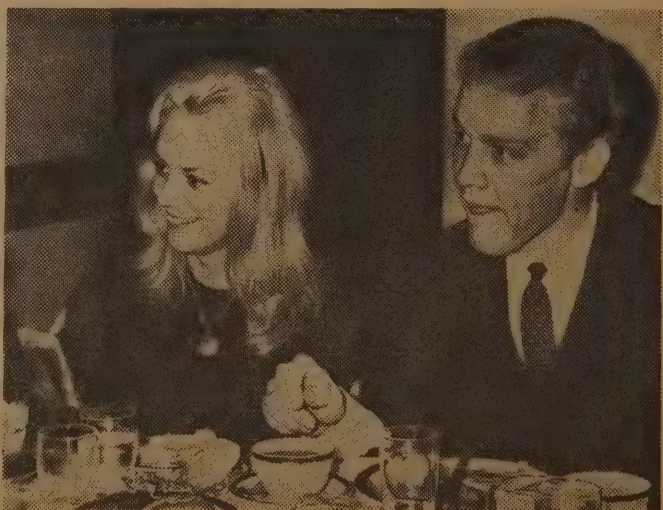
The Beach Boys, who will appear in the next issue of Hit Parader as the subject of an exclusive backstage story, went on a tour of Paris during their recent European trip. "Do You Wanna Dance" and "Please Let Me Wonder" both appear on "The Beach Boys Today." itone jukebox. And Mayday, Inc. is readying a jukebox that not only plays your favorite tunes by your favorite artist but stamps a record of it you can take home... WHO'S WHERE DOING WHAT...Jack Jones heading for Coconut Grove June 7 date... Paul Peterson, of ABC-TV "Donna Reed Show," getting back into the record business by cutting some sides for Colpix... Nancy Wilson doing a "Burke's Law" segment...Tim Rooney singing with Warner Brothers...Nancy Sinatra joined Frankie Avalon, Annette and Harvey Lembeck in A-I's "Beach Blanket Bingo"...Connie Stevens in Warner Brothers' "Robinson Crusoe A-Go-Go"...Ann-Margret busy with

"The Cincinnati Kid" and "Made In Paris," at M-G-M...Elvis in Hawaii for Hal Wallis' "Polynesian Paradise," then into "Frankie and Johnny" at United Artists...Jimmie Rodgers off on world tour that includes Australia, Japan, Africa and England... Dick Clark's "Caravan of Stars," now in its 6th year, hits 70 cities, coast-to-coast, this summer. (Funny bit...Dick, who features big-beat rock on his ABC-TV "American Bandstand," owns a Riverside, California radio station which plays NO rock 'n' roll)...Mavis Rivers cutting a new LP for Vee-Jay...same label signed Diane Lindsay, Betty Hutton's teen-age daughter, to recording deal...Two other Vee-Jay stars,

The Ventures recently awarded one of their guitars to a lucky California youth via a national contest. L to R, Mel Taylor, Dennis Richards {the winner} Bob Vogle, Don Wilson and Nokie Edwards.



Jackie DeShannon back from another European tour is seen here on a date with long time friend Bud Dain. She's now filming a motion picture, "Intimacy."





# H.P. IN HOLLYWOOD



Gene McDaniels, a Matt Monroe fan, got to meet him during a press party held at Liberty's Hollywood headquarters.



One chore artists like to perform is the signing of autographs and Bud and Travis are no exception. The popular duo is shown with a few fans following one of their frequent personal appearances.

Hoyt Axton and Terry Black heading for Europe when Springtime arrives. LET'S TAKE A LOOK AT THE RECORD. Name-ly, "Raunchy 65." Ernie Freeman, who had a big hit in "Raunchy," in 1958, has done it again, on "Raunchy 65," on AVA. Take a look and a listen to this record and we guaranrockin'tee you, you'll have a raunchy 1965...THE CLEFS OF HOLLYWOOD...Bobby Darin and Richard Wess cleffing the score of Universal's "That Funny Feeling." Bobby's wife, Sandra Dee stars in pic with Donald O'Connor...Peggy Lee and Cy Coleman writing title tune for "The Art of Love," with James Garner, Dick Van Dyke and Elke Sommer...

Henry Mancini and Johnny Mercer, of "Moon River" fame, writing "Moment to Moment," for the movie of the same name...Paul Anka singing Paul Francis Webster's and David Raksin's title tune, "Sylvia," Paramount pic starring Carroll Baker and George Maharis...THE JOKE BOX...(Overheard on campus). Susie: "Is your brother a teen-ager?" Sally: "No, he's more of a mean-ager." Send your favorite joke to the Joke Box, c/o Hit Parader...IDOL CHATTER. Now that Jackie and Gayle have cut "Why Can't My Teacher Look Like Mr. Novak," for Capitol, why doesn't some red-blooded American

boy record "Why Doesn't My Teacher Look Like Inger Stevens?" Watch Inger's TV show, "The Farmer's Daughter," in which she plays teen-aged Mickey Sholder's governess, and you'll dig what I mean...Bobby Vee celebrated his new 5-year Liberty pact by buying some oriental art objects for his Hollywood home...The Beach Boys still talking about their fabulous trip to Europe where they saw the sights while sightseers saw them...Dennis Richards not only met his idols, The Ventures, but was awarded one of their Mosrite guitars, he won in a contest...BEAUTIFUL TIPPI HEDREN BEING INSTALLED BY ROCK HUDSON AS UNIVERSAL CITY'S NEW HON-

Bobby Darin and lovely wife, Sandra Dee relax offstage by playing chess during the filming of Universal's "That Funny Feeling" in which they co-star with Donald O'Connor. Late-ly, Bobby has been concentrating more on movies than records.



Vee Jay's growling folkster Hoyt Axton is heading for a European tour.





# H.P. IN HOLLYWOOD



*Little Annette grew up, married her agent Jack Gilardi and they flew away on their honeymoon.*

**LIBERTY MAYOR...**Liberty's belle, Jackie DeShannon, back from Europe and into a movie, "Intimacy," starring Barry Sullivan...Teen-aged autograph hounds are giving a bad time to Abercrombie Flickerstrutch, the famous unknown teen-ager idol. They're bugging "Crummy" to learn how to write so he can sign autographs instead of just making his mark...Tex Ritter, one of my good friends in the country-western field, deservedly named to the Country Music Hall of Fame. Congratulations, Tex...Chubby Checker adding his "Discotheque" album to the discotheque craze sweeping Teenland...But why didn't you call it "Twistotheque," Bobby Vee celebrated his new five year Liberty contract by purchasing oriental art objects for his Hollywood home.



*Vikki Carr and Jack Jones, whose individual careers are hitting the high spots, got together on a CBS Special.*

**CHUBBY?...Beatles' manager, Brian Epstein** busy as a Beatle, hosting the British segment of NBC-TV's "Hullabaloo," working on two Beatles' TV spectaculars, signing to represent Johnny Rivers, the New Christy Minstrels...yes, there'll always be an England...**HOLLYWOOD AND ALL THAT JAZZ...**What a pleasure to dig Cal Tjader's vibes, recently, at Shelley's Manne Hole in Hollywood. Cal featured tunes from his tasty "Soul Sauce" Verve LP...Recommended reading and listening for people who dig, occasionally listen to, are interested in knowing more about or hate jazz. Dave Dexter Jr's fabulous new book, "The Jazz Story." Dave's text and its com-

*Popular jazz/Latin vibist stirs up a little "soul sauce" for his best selling Verve album.*



*Her honor Tippi Hedren is installed by Rock Hudson as the new mayor of Universal City, California.*

**PLEMENTING Capitol LP, of the same name,** will hip you to what jazz is all about...Disca and Data...Barbra Streisand, with four albums hitting high on the charts, signed a 10-year contract with CBS, starting with a spectacular to be aired late in April...Well, so now I've heard everything. First there were the Beatles, the Animals and the Monsters, but now it's "Kogar," the Singing Gorilla. "Kogar," real name, Bob Burns, a TV actor specializing in monster roles, is dicking with various labels to record his "The Kogarella," and "Let Me Squeeze You, Baby"...A swinging gorilla? Well, that's Show Biz and that's Hollywood. □

*Kogar, the singing gorilla meets Elsa Lanchester on a TV show and grunts "Let me squeeze you, baby."*





## ● IT'S NOT UNUSUAL

(As recorded by Tom Jones/Decca)  
By Gordon Mills and Les Reed  
It's not unusual to be loved by anyone  
It's not unusual to have fun with anyone  
But when I see you hanging about with anyone  
It's not unusual to see me cry  
I wanna die.

It's not unusual to go out at anytime  
But when I see you out and about it's such a crime  
If you should ever wanna be loved by anyone  
It's not unusual, it happens every day  
No matter what you say  
You'll find it happens all the time.

Love will never do what you want it to  
Why can't this crazy love be mine  
It's not unusual to be mad with anyone  
It's not unusual to be sad with anyone  
But if I ever find that you've changed at anytime  
It's not unusual to find that I'm in love with you, woo, woo, woo, woo, woo.  
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## ● TRUE LOVE WAYS

(As recorded by Peter & Gordon/Capitol)  
By Norman Petty and Buddy Holly  
Just you know why  
Why you and I will by and by  
Know true love ways  
Sometimes we'll sigh  
Sometimes we'll cry  
And we'll know why  
Just you and I  
Know true love ways.  
Throughout the days our true love ways  
Will bring us joys  
To share with those who really care  
Sometimes we'll sigh  
Sometimes we'll cry  
And we'll know why  
Just you and I  
Know true love ways.  
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Sole Selling Agent: Melody Lanes Publications.

## ● THE MOUSE

(As recorded by Soupy Sales/ABC Paramount)  
By Sandy Linzer and Denny Randell  
Hey, do the mouse, yeh  
Hey, you can do it in your house, yeh  
On the roof or on the wall  
If your folks get bugged do it in the hall  
Do the mouse, yeh, do the mouse,  
Come on, do the mouse with me.  
Hey, do the mouse, yeh  
Hey, you can do it in your house, yeh  
Don't be afraid that you can't do it  
Theres a-really nothing to it  
Shake with your hands wiggling from your ears  
Make like a mouse push your teeth out clear.

Hey, do the mouse, yeh  
Hey, you can do it in your house, yeh  
Be the first one on your block  
Every cat will be in shock  
Do the mouse, yeh  
Do the mouse, come on, do the mouse with me.  
Don't be afraid that you can't do it  
Theres a-really nothing to it  
Just follow me and I'll get you through it  
Have no fear when Soupy's here  
Hey, do the mouse, yeh,  
Hey, do the mouse, yeh.  
© Copyright 1965 by Saturday Music, Inc.

## ● IT'S GROWING

(As recorded by The Temptations/Gordy)  
By Wm. Robinson and Warren Moore  
Like a snowball rolling down the side of a snow covered hill  
It's growing like the size of the fish  
That the man claims broke his reel  
It's growing like the rose bud  
Blooming in the warmth of the Summer sun  
It's growing like the tale  
By the time it's been told by more than one.

Woo it's growing  
Every day it grows  
A little more than it was the day before  
My love for you just grows and grows  
Oh Oh Oh how it grows and grows  
And where it's gonna stop  
I'm sure nobody knows.

Hey hey hey nobody knows  
How it grows and it grows and it grows  
Nobody knows, nobody knows  
How it grows and grows  
Where is it gonna stop  
Woo-like the need in a guy  
To see his girl when she's gone away.

It's growing like the sadness in his little heart  
When he knows that she's gone to stay  
It's growing, every day it grows  
A little more than it was the day before  
My love for you just grows and grows  
And where it's gonna stop  
I'm sure nobody knows  
Hey hey hey nobody knows  
It get a little wider  
Oh it get a little stronger  
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## ● WHEN I'M GONE

(As recorded by Brenda Holloway/tamla)  
By William Robinson Jr.  
What're you gonna do when I'm gone  
Whose shoulder are you gonna cry on  
What're gonna do on the day  
When I turn my head and just walk away.

Now what're you gonna say to your friends  
When the talk around town begins  
Will you tell them how you treated me bad  
Will you tell them how you made me so sad.  
'Cause you make some people think that you love me a lot  
They just don't know you  
What they see isn't what we've got  
We're happy in the publics eye.

They think you're such a wonderful guy  
But they don't know how much you lie  
And they don't know how much I cry  
You're a real Doctor Jeckle and Mister Hyde.

You make a pass at every girl that you see  
Then when they hurt you, you come right back crying to me  
I comfort you when ever you're low  
And you don't have no place you can go.

You put your head on my shoulder to cry on  
And then you turn and then you tell me a lie  
And I just can't take it I've gotta make it now  
What're you gonna do when I'm gone.  
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## ● I CAN'T STOP THINKING OF YOU

(As recorded by Bobbi Martin/Coral)  
By Guy Lewis and Lee Bayer  
I can't stop thinking of you  
No matter how I try  
You're gone and yet this love that burns in my heart won't fade away and die  
I can't stop thinking of you  
You mean too much to me  
Oh how I wish that I could love someone else  
But I just know it couldn't be  
I'll go on crying with every thought of you  
I'll go on hurting myself for loving you like I do  
I can't stop thinking of you  
Why must we be apart  
Come back and give your love to me once again  
And stop this aching in my heart.  
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## ● DUST GOT IN DADDY'S EYES

(As recorded by Bobby Bland/Duke)  
By Malone and Scott  
Son, remember what I told you about a man ain't suppose to cry  
But since mama's been gone this place has gotten dusty  
And dust got in daddy's eyes.

Well, I don't know who was right  
And I don't know who was wrong  
But as soon as mama gets this letter  
I hope she'll hurry home  
You know dust got in daddy's eyes  
I said dust got in daddy's eyes  
I know they can't be teardrops  
Dust got in daddy's eyes.

Oh a man ain't suppose to cry  
I say a man ain't suppose to cry  
But since mama's been gone this place has gotten dusty  
And dust got in daddy's eyes.  
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## ● WOMAN'S GOT SOUL

(As recorded by The Impressions/ABC Paramount)  
By Curtis Mayfield  
She may not be the best looking woman I ever did see  
Not half the charm of the ladies of high society  
But the woman's got soul  
Worth all money and gold  
And all the love that I have belongs to the woman with soul.  
Now I'm just a regular guy  
I don't ask for much  
I don't need a Cadillac car  
And things like such  
But the woman that I hold  
She's got to have soul  
And then I'm richer than the richest gold  
And my woman's got soul.

And now, I don't need a woman  
Just because she's got class  
Because class in a woman don't mean she's gonna pass  
Now, I got a lady who when I hold she sits up tight  
And now when she throws it on me I give in without a fight  
Then I know the woman's got soul  
Worth all money and gold  
And all the love that I have  
Belongs to the woman with soul, the woman with soul.  
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**"WHERE DO  
WE GO  
FROM  
HERE?"  
ASK**



# **CHAD & JEREMY STUART CLYDE**

Take one Chad Stuart, add one Jeremy Clyde, blend thoughtfully with vibrant personality, tremendous wit and loads of talent; the result is the fresh and exciting sound of Chad and Jeremy. The boys made their mark with their very first release, entitled "Yesterday's Gone," followed with "A Summer Song" and "Willow Weep For Me," which immediately soared to the top of the charts. They met four years ago at Drama School, started discussing music, and found their views and voices compatible. Hence, the birth of Chad and Jeremy.

Chad Stuart was born December 10, in Windemere, England. He is 5'11" and 165 pounds of charming Englishman. His elementary education was obtained at Durham Cathedral School where at nine he learned to read and write music. He then attended the Sorbonne in Paris. With the completion of his formal education, Chad enrolled at the Central School of Speech and Drama, which not only brought him a profound knowledge of the arts, but a wife, Jill, also in attendance as well.

After leaving drama school, Chad worked as a salesman in a department store,

a clerk in a record shop and finally a junior arranger with a music-publishing firm. While with the publishers, he wrote "Yesterday's Gone," but no one wanted to record it. It wasn't until he met Jeremy, and they started singing in a coffeehouse, that they were heard by a recording executive. He liked their style and had them record Chad's song.

For relaxation, Chad finds painting and sculpturing to his liking. He owns a canoe which his wife and he use whenever possible. Another pastime that gives Chad pleasure is walking in the rain with his wife and his dog, Mr. McGregor. Chad is a musician in the true sense of the word. He plays piano, organ, guitar, lute, mandolin, harmonica, violin, trumpet and the flute. Sailing, tennis and ice skating take care of his outside activities.

Jeremy Clyde was born on March 22, in Buckinghamshire, England. His modesty often hides the fact that he is the grandson of the Duke of Wellington. Jeremy is a six-footer weighing 140 pounds. According to Jeremy, his eyes are blue and beautiful. According to all who know him, he is polished, talented and has a sharp

sense of humor.

Jeremy received his elementary education at Ludgrove Preparatory School and Eton. He continued at the University of Grenoble in France. After graduating from Grenoble he too enrolled at the Central School of Speech and Drama. Upon leaving Central, Jeremy went to work as an actor. He appeared in such productions as "Hamlet", "The Miser," "A Man For All Seasons" and "Roots" in the Regents Park and Dundee Theatres.

Jeremy dislikes getting up early in the morning, but he very much likes girls and clothing and girls, and girls and girls, and an occasional picture -- if there are girls in it. He is an avid reader, preferring the works of Ray Bradbury and William Shakespeare. He also likes riding, tennis and swimming.

Chad and Jeremy enjoy their work and doubly enjoy working together. They both feel very strongly about their careers and are not afraid to add those extra hours of rehearsal.

Also, they're not afraid of meeting editor Don Paulsen and his infernal recording machine that captures every word



uttered during an interview. Hit Parader's boy wonder reports that Chad Stuart and Jeremy Clyde and Jill Stuart, Chad's wife, and president of their fan club (address: C&J Fan Club, Jill Stuart, Pres., Box 1409 Beverly Hills, Calif.) are three of the most pleasant, swinging people he's met.

In fact, Paulsen had such an enjoyable time talking with them that he forgot to turn his recorder on right away. Later, we played back the tape. This is how it began:

CS: ...but slowly we're becoming...Is it on?

DP: Yes.

CS: Oh dear.

DP: Go ahead. Say anything you want.

CS: No. It's just that I might give away secrets you couldn't print, or things that shouldn't be mentioned.

DP: Like what?

CS: Oh, I don't know really...things like our sound or our image.

DP: Well, first of all, what do you think is more important in a group - their sound or their image?

have in the coffee houses, and I think it rubbed off on our feature material. It's very direct, simple and straightforward.

Our arrangements owe a certain amount to church music. I learned all I know about musical theory from church music.

DP: You mean English church music, right? Not the Southern gospel churchy stuff.

CS: Definitely. English churchy.

DP: How about your image? Jeremy Clyde, say something.

JC: Help! We're not trying to put across an image. But what has come across to date seems to be: "Oh, there's the two boys that are different." We are. We don't make the screaming and shouting records. The interesting thing is, where do we go from here? We've had three quiet ballad type hit records. Usually, after 3 hits, a group should start appealing to the adults. We've already hit the adult market.

Nowadays, it is fashionable to be a pop singer. This is largely due to the Beatles. The "fashionable" people suddenly woke

CS: We are in a bit of a quandary.

DP: I know that once a performer hits a successful groove their record companies don't like them to do anything outside that groove. But it can get monotonous and breed audience indifference.

JC: Bill Haley died that way.

DP: Somehow you have to change very subtly without losing all your fans.

CS: I think you have it there, exactly. You have to change, but you mustn't change in too frightening a manner.

JC: Or rather, you must progress. You mustn't just change for the sake of change. Like, we mustn't suddenly go (singing) "There she was just walking down the street, Do wah etc."

CS: We have recorded rock and roll songs we loved. It's quite wild. It's in our new album.

Our album, by the way, will be called simply "Chad Stuart and Jeremy Clyde," rather than name the album after one of our songs, which is the common practice. We felt it was about time someone



*We want to do something up-tempo.*



*Lovely Jill Stuart on the right.*



*Maybe it's Gordon who looks like Jeremy.*

CS: Sound. Especially in America where the whole thing is built on sound. If you haven't got a good record you're dead. DP: What are some of the elements that make up your sound?

CS: Our sound had been called "The Oxford Sound" by our record company.

JC: We disown the term.

DP: I guess record companies like to have definite categories for everything.

CS: It's an American weakness, isn't it?

DP: Yeah.

CS: I don't blame them in a way. If they want to call it the Oxford Sound, let them. In fact, neither of us has been to Oxford. Kind of unfortunate.

We describe the sound by saying we were discovered in a coffee-bar cellar and we were singing folk music then. Now, we're not "folksy" - we hate that term. It's just another word for corn. All we've done so far in "Yesterday's Gone" and "A Summer Song," which I arranged, is try to capture the simplicity you get in folk music. In other words, there's a kind of direct entertainment we used to

up and stopped despising the wretched pop singer....which is nice of them. So if you're popular with the kids - the record buyers - the adults will accept you. People haven't got around to this way of thinking yet in America, but it's the way it's happening.

So there's been talk of us doing an album of standard tunes. I can foresee ghastly people pushing us saying, "I think you ought to do sort of swinging type stuff." Like (singing) Look down - (clap) look down (off) that lonesome road.

CS: There's plenty of time for this...some-day. But why the rush? I think we'd be committing professional suicide if we rushed into the adult field, because we're barely out of our teens ourselves....he said hopefully. It's ridiculous, because we've got lots of time - we hope.

JC: The answer to the question "Where do we go from here?" is we now want to surprise everybody by doing something up-tempo. But, on the other hand, we don't want to lose the audience we already have.

identified us. We're going to put two large heads on the cover.

JC: On spikes.

CS: We're going to show people for the very first time what we look like. Because there's been a certain lack of knowledge as to who we were, which we're trying to remedy as hard as we can.

JC: Like, by having people like you sitting in our hotel room interviewing us.

CS: By the way, thanks for coming.

DP: My pleasure.

I understand your problem. I got some photographs from a very nice young lady at CBS-TV, along with a note that said: "I'm enclosing the pictures you requested of Peter & Gordon and Chad & Jeremy. I think Chad looks like Peter. Or maybe it's Gordon who looks like Jeremy. I hope you can tell the difference."

CS: It's funny that you should say that. This has been a problem.

JC: Right. Turn off that recorder while we insult you.

CS: You've touched a good point with Peter & Gordon because our lives have

(continued on page 54)



# Notebook

## JOE TEX

I was ready to give up my singing career a few months ago. After 9 years in the music business, nothing really big had happened to me.

I decided to make one more recording session. We finished all the songs my band and I had planned to record that day but we still had 45 minutes of studio time left.

I had written some song lyrics on my way to the studio so I brought them out. They were just scribbled on a piece of paper.

My arranger, J. Alfred Cook, wrote an arrangement for the band and we decided to record it. The talking part in the middle was ad-libbed.

My record company later released the song. It was titled "Hold What You've Got" and it became my first big hit.

I think it was successful because it told a truth that applied to both men and women. Everyone could identify with it.



## THE VELVETTES

We got together at Western Michigan University. We won a talent show and people encouraged us to try for a recording contract. We auditioned for Motown Records in Dec-

ember of 1962 and got a contract a week later.

Our deepest thanks and gratitude go to Berry Gordy, Jr., head of Motown, who gave us our biggest break. Once we were in a Battle of the Stars show. We competed against the Supremes. The audience voted and we won. This was before they started having all their hits, of course.

Our first record, "Needle In A Haystack" did nicely. We hope "He Was Really Saying Something" does better.

There are four of us. Caroline Gill, lead singer, is the only single girl in the group. Her sister Mildred Arbor, Bertha McNeal and Bertha's first cousin Norma Fairhurst are married. Norma wasn't touring with us early in 1965. She was out having a baby.

Our name came about when we wanted something that sounded smooth. Someone suggested velvet so we called ourselves the Velvettes. Some people have difficulty pronouncing the name, though.



## ● RED ROSES FOR A BLUE LADY

By Sid Tepper and Roy Brodsky

I want some red roses for a blue lady  
Mister Florist take my order please  
We had a silly quarrel the other day  
Hope those pretty flowers chase her blues away

Wrap up some red roses for a blue lady  
Send them to the sweetest gal in town  
And if they do the trick  
I'll hurry back to pick  
Your best white orchid for her wedding gown.

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## ● ONE KISS FOR OLD-TIME'S SAKE

(As recorded by Ronnie Dove/Diamond)

By Arthur Resnick and Kenny Young

One kiss for old-time's sake

Just like it used to be

One kiss for old-time's sake

Could bring you back to me

If you'd give me a chance to love you one more time

Maybe my lips on yours could change your mind

And you would know how much I want you, I need you, I love you

Oh, my darling, please grant me this

One kiss for old-time's sake

Just like it used to be

One kiss for old-time's sake

Could bring you back to me.

If there's a spark of love

Still left from our romance

You owe it to your heart

To give me one more chance

Oh, can't you see how much I want you,

I need you, I love you

So, my darling, please grant me this

One kiss for old-time's sake

Just like it used to be

One kiss for old-time's sake

Could bring you back to me.

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## ● THINK OF THE GOOD TIMES

(As recorded by Jay & The Americans/United Artists)

By Roy Alfred and Wes Farrell

You were the only one I could see

Now that we're through when you think of me

Think of the good times, only the good times

Walks in the rain, warm summer nights

Remember the kisses and not just the fights.

One foolish moment drove us apart

If there's a spark still left in your heart

Think of the good times, only the good times

You in my arms, two hearts like one

Don't tell me that feeling is over and done

Once we promised we'd love forever way back then

Can't we let these wonderful memories bring us together again.

If you'll admit you think of me yet

Darling, come back forgive and forget

Think of the good times

We'll only have good times

Your lips on mine, where they belong

But this time we won't let our good times go wrong

We'll think of the good times, only the good times we'll only have good times, oh, oh.

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## ● LONG LONELY NIGHTS

(As recorded by Bobby Vinton/Epic)

By Lee Andrews, Bernice Davis, Douglas

Henderson and Mimi Uniman

Long, long and lonely nights,

I cry my eyes out over you.

Wondering if I did right

And why you left me with a broken heart.

Long, long and lonely nights,

Oh, how I miss you, my dear.

Please, please come back to me,

How I wish you were here.

As I go along my lonely way

I visualize your face,

When I pass thru my doorway,

What's left for me to face?

Oh long long and lonely nights,

I guess you're never coming home.

Long, long and lonely nights,

Ever since you've been gone.

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## ● THE LAST TIME

(As recorded by The Rolling Stones/London)

By Mick Jagger and Keith Richard

Well I told you once and I told you twice

But ya' never listen to my advice

Ya' don't try very hard to please me

With what you know it could be easy

Well, this could be the last time

This could be the last time

Maybe the last time I don't know, oh no, oh no.

Well I'm sorry girl, but I can't stay

Feeling like I do today

It's too much pain and too much sorrow

Guess I'll feel the same tomorrow

Well, this could be the last time

This could be the last time

Maybe the last time I don't know, oh no, oh no.

Well, I told you once and I told you twice

That someone will have to pay the price

But here's a chance to change your mind

'Cause I'll be gone a long, long time

Well, this could be the last time

This could be the last time

Maybe the last time I don't know, oh no, oh no.

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## ● SILHOUETTES

(As recorded by Herman's Hermits/MGM)

By Frank C. Slay, Jr. and Bob Crewe

Took a walk and passed your house late last night

All the shades were pulled and drawn

way down tight

From within a dim light cast two sil-

houettes on the shade

Oh what a lovely couple they made.

Put his arm around your waist held

you tight

Kisses I could almost taste in the night

Wondered why I'm not the guy

Whose silhouette's on the shade

I couldn't hide the tears in my eyes.

Lost control and rang your bell, I was

sore

Let me in or else I'll beat down your

door

When two strangers, who had been two

silhouettes on the shade

Said to my shock, you're on the wrong

block.

Rushed down to your house with wings

on my feet

Loved you like I've never loved you my

sweet

Vowed that you and I would be two

silhouettes on the shade

All of our days two silhouettes on the

shade.

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## ● OOO BABY BABY

(As recorded by The Miracles/Tamla)

By Wm. Robinson, Jr. and Warren Moore

I looked at you one day

Couldn't turn away

All I could say was

Ooo baby baby,

Ooo baby baby.

Since then all the midnights thru

I have dreams of you

And if they come true

Ooo baby baby,

Ooo baby baby.

I love to hear one day I'll hold you near

Each day of the year

And when the day is here

Ooo baby baby,

Ooo baby baby,

Ooo baby baby,

Ooo baby baby,

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## ● BUMBLE BEE

(As recorded by The Searchers/Kapp)

By Fullylove and Baker

I'm goin' to have to put you down

You've been treatin' me like a clown

You know you've hurt me once before

You'll never hurt me anymore

Shuwee, you hurt me like a bee

A bumble bee, an evil bumble bee.

I gave you love as sweet as honey

My life, my soul and all my money

You didn't seem to realize

You had a home in paradise

Shuwee, you hurt me like a bee

A bumble bee, an evil bumble bee.

Don't you know I cried, night after night

Just one kiss before you go

Don't ever come back no more

Now baby, there's no need of cryin'

I'm sick and tired of your lyin'

You know you hurt my heart again

I'm sorry, baby, it's the end

Shuwee, you hurt me like a bee

A bumble bee, an evil bumble bee.

© Copyright 1960 by Malapi-Linduane Music.

## ● SHE'S COMING HOME

(As recorded by The Zombies/Parrott)

By Rod Argent

I saw her walking out the other day

I thought my love for her had gone

away

Well, I remember how I loved her so,

Baby, come on home

My solitude tells me she couldn't go.

But she's sent word to me

She's coming home

And so I'll cry no more

I'll dry my tears

She's coming home to me

She's coming home to me.

I thought the words of love

We used to say were lost to time

Oh baby, baby, baby

I will be good to you

If you would only try again to love me

too

Our love was such a sweet and gentle

thing

I threw away our love without her.

But she's sent word to me

She's coming home

And so I'll cry no more

I'll dry my tears

She's coming home to me

She's coming home to me.

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# FIDD

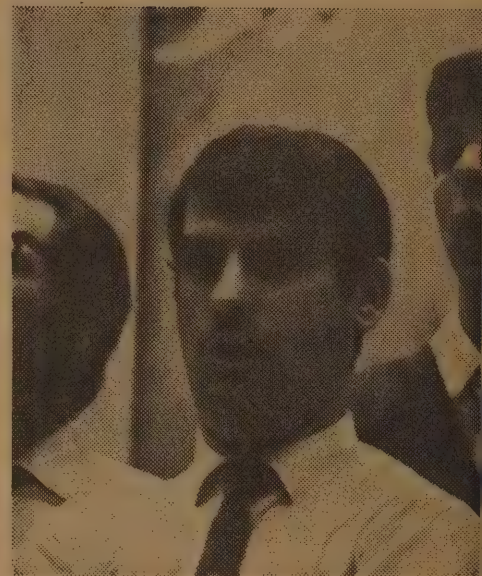


In every respect, the presentation of "Fiddler On The Roof" is a triumph of musical theater at its best.

"Fiddler On The Roof" is brought to life by the impeccable staging of Jerome Robbins. As a director-choreographer, Mr. Robbins has dominated the American musical theater for two decades.

"Fiddler On The Roof" is the latest achievement for producer Harold Prince who has given the theater some of its finest musicals for the past decade. With his late partner, Robert E. Griffith, Mr. Prince presented "West Side Story," and five other hits. After the death of his partner in 1961, Mr. Prince produced the comedy "Take Her, She's Mine," "A Funny Thing Happened On The Way To The Forum" and "She Loves Me." Recently, he has expanded his activities to include directing. He is working currently on "Baker Street," a new musical based on Sherlock Holmes' stories.

But if "Fiddler On The Roof" has been brilliantly conceived, it is the acting genius of Zero Mostel as Tevye which brings the work to life. Mr. Mostel is one of the few performers today who is equally skilled on the musical and dramatic stages. He has won the coveted Tony award as an actor in Ionesco's "Rhinoceros" and as the musical star of "A Funny Thing Happened On The Way To The Forum."

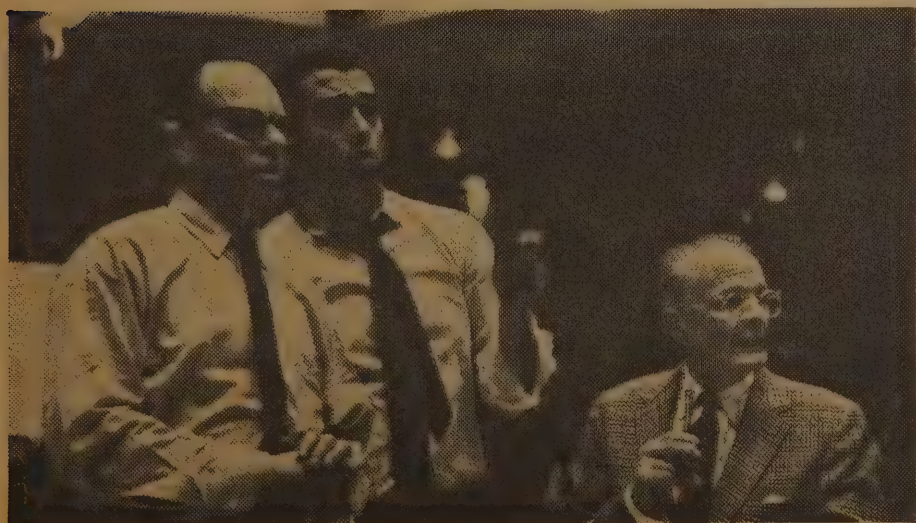




# LER ON THE ROOF



The original cast recording session took place at Webster Hall in Manhattan. Above Jerry Bock sings with the chorus. Left, actress Sue Babel plays Grandma Tzeitel. Right, Zero kids with kettle drummer. Below, orchestra leader Milton Greene, Bock and RCA V.P. George R. Marek.



The action takes place in Anatevka, an impoverished peasant town in Tsarist Russia, populated largely by hardworking Jewish families. We are introduced to Tevye, the dairyman - a pious man who has raised his five daughters with the aid of quotations from the Scriptures, most of which he invents himself. The people of Anatevka are simple and close to the earth. They hear little news of the outside world, and their lives are governed strictly by the age-old laws of Tradition.

Yente, the matchmaker, goes to Tevye's house to tell his wife Golde that the town's wealthiest citizen, Lazar Wolf, the butcher, wants to marry their eldest daughter, Tzeitel. Golde is delighted at the prospect of such a good catch for Tzeitel, despite the fact that Lazar Wolf is vulgar and as old as Tevye, himself. Tzeitel and her two sisters, Hodel and Chava, dream of the ideal husbands which Yente will someday bring them: Matchmaker, Matchmaker.

On his way home for Sabbath dinner, Tevye encounters Perchik, a young student and spiring social reformer. Although Tevye is poor (If I Were A Rich Man), he desires his girls to grow up learned in the ways of the Good Book. He offers Perchik food if the boy will give lessons to his daughters. At home, surrounded by his loved ones and their new guest, Tevye and Golde lead the family circle in a tender and haunting Sabbath Prayer.

Tevye meets Lazar Wolf at the local inn and agrees to let the butcher marry Tzeitel if he promises to keep her in comfort. They make a toast To Life and are joined in their good cheer by all their friends. The rejoicing is brought to a halt by the entrance of the constable who informs Tevye that orders have come through for a demonstration to be held soon against all the Jews in the district.

While Tevye is offering Tzeitel's hand to Lazar Wolf, the girl is promising her own hand to a meek and miserably poor little tailor named Motel. When they inform Tevye of their betrothal plans, he is, at first, shocked that they have broken the tradition which demands that he, papa, choose the husband for the daughter. But, realizing that their love is deep, he gives his blessing, much to Motel's amazement: Miracle Of Miracles.

Now, faced with the problem of informing his wife that Tzeitel will not be marrying into wealth, Tevye devises a scheme in which he presents to awak-





*Left, Zero Mostel retains his usual warm-hearted humor despite the many hours of work in the recording studio.*



*Above, Zero in role of Tevye makes a musical point to Golde, played by Maria Karnilvia. Below left, Bert Convy plays Perchik the student. Right, on a rare break, Zero passes the time with musician friends.*



en in the night as a result of a nightmare. Playing upon Golde's superstitiousness, Tevye tells her that her long-deceased grandmother came to him and warned him to make a match with Motel, the tailor. In the hilarious dream sequence which follows, Golde becomes convinced that Motel is the better choice: Tevye's Dream (The Tailor Motel Kamzoi).

Now that Tzeitel has set a precedent by marrying the man she loves, the old order begins to break down. Perchik becomes attracted to Hodel.

The wedding of Motel and Tzeitel is a joyous traditional event (Sunrise, Sunset); but its gaiety is interrupted by the police who begin to carry out the threatened purge by smashing the gifts and destroying the furnishings of the Jewish homes. For the first time, Tevye has no suitable quotation from the Scriptures but simply looks up to God for some explanation.

Act two opens two months later. Motel and Tzeitel are poor but happy in their marriage and Perchik and Hodel are very much in love: Now I Have Everything. For quite some time, Perchik has expressed deep resentment of the Tsar's cruelty. He informs Tevye that he wants to marry Hodel but must immediately join his compatriots in their revolutionary social activities. Seeing two of his daughters marry for love, Tevye wonders if, after twenty-five years, Golde loves him: Do You Love Me?

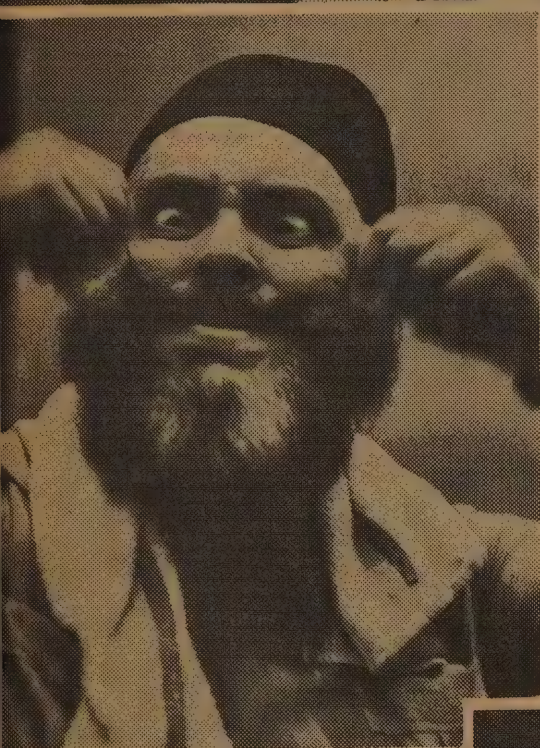
Presently news arrives that Perchik has been arrested in Kiev and has been sent to Siberia. Hodel, wanting to be near her man, decides to join him; and, tearfully, Tevye leaves her at the railroad station: Far From The Home I Love.

Now the safe world which Tevye has struggled so hard to build for his family receives its greatest blow. The Tsar has ordered all Jews to evacuate their age-old homes in Anatevka and move elsewhere. Although they sing lovingly of their old home (Anatevka), there is little time for sentiment. The villagers have begun to move out to all corners of the globe. Tevye's few belongings are packed on his cart, and he and his family begin to move off to another land where they feel there will be no hatred, no cruelty, no poverty; they begin the long journey to America as the curtain falls.

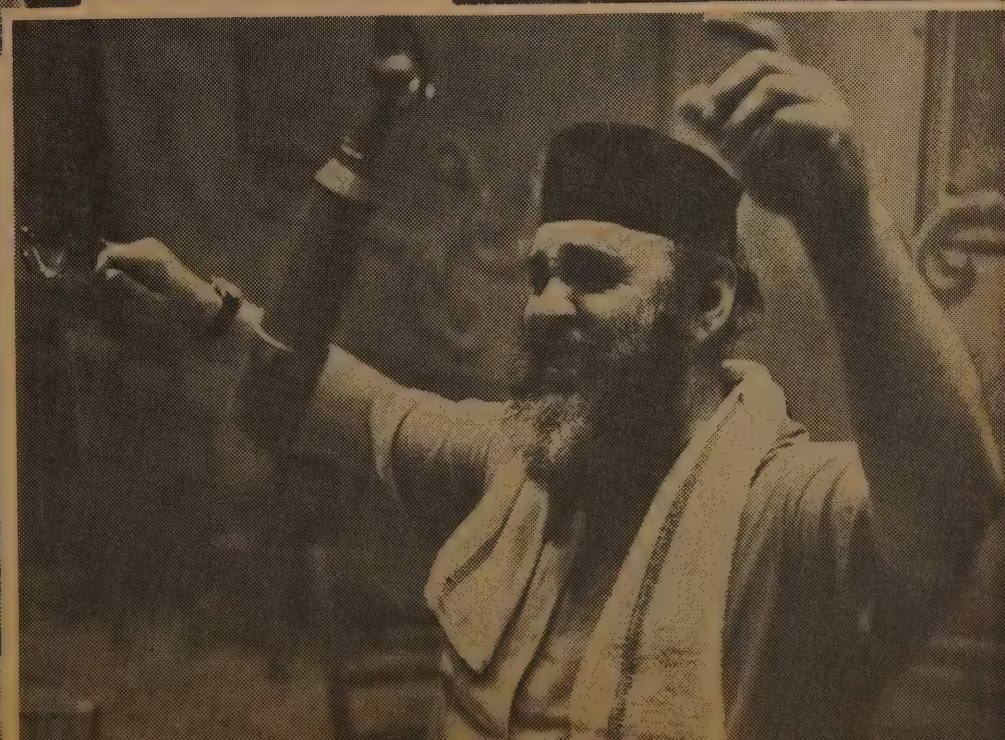
*Marek and Mostel delight in listening to a playback of one of the show's finest tunes "Do You Love Me."*







*Zero Mostel, who plays the starring role of Tevye the dairyman, father of 5 daughters, demonstrates the wild sense of humor that has won him many important roles in some of the biggest plays of the century. Above right, he mock-chokes his real-life wife Kathryn Harkin who is very much interested in her husband's work. Although Zero isn't what you would call a teen attraction it can't be denied that he is young at heart.*





# HIT PARADER'S REPORTER

IN ENGLAND.... CHERYL HILLMAN

## REPORT FROM LIVERPOOL



*"The trend was toward dirty-sounding names and clothing that looked like scruffy rags."*

One of the most popular of the groups that originated in Liverpool is the Merseybeats. The four young men who are as renowned for their clothing as they are for their singing were kind enough to answer some questions of interest to American readers.

The story of the Merseybeats is similar to that of many Liverpool groups. Tony Crane, Johnny Gustafson, Aaron Williams and John Banks got together 3 years ago to raise spare cash. They got their instruments at the music shop in town that supplies all the groups and began playing in a pub up the street from the Cavern. The lads earned approximately \$12 a night each.

Finally, they were able to hire a van and driver to carry their equipment around. One day they went into a competition. They won a recording contract and started getting better offers.

The big influences at the time were Little Richard, Elvis Presley, The Everly Brothers and Jimmy Reed. The Beatles were just beginning to happen and everyone was doing rhythm and blues. "In

Liverpool, 9 out of 10 people started groups. And the 10th was somebody's father," say the Merseybeats. "When the Beatles began, they looked like the Rolling Stones. They weren't pretty. Brian Epstein refined them. In any case, they had talent.

"People outside Liverpool hadn't heard of the local groups, but the acts drew big in their hometown. Once the Beatles got their recording contract, agents and people from record companies moved in and began signing up groups.

"For a while, the trend was toward long hair - the longer the better - dirty sounding names and clothing that looked like scruffy rags. They used to thump their chests and say 'we play Jimmy Reed. We play real rhythm and blues.'"

"Screaming sort of things were popular," recall the Merseybeats. "We analysed this trend and went in the opposite direction. We decided to be different by doing ballads."

In August, 1963, they cut their first record, a ballad entitled "It's Love That

Really Counts." It took two months, but the record reached the charts and remained there for 16 weeks.

"In person, of course, we varied our repertoire with a few up-tempo numbers. But on records we stick to ballads."

British groups have been accused of copying the American records of the 1950's. How do the Merseybeats feel about this?

"Those early American R&B records usually featured one Negro voice and they were mostly shouting screaming numbers. The Liverpool groups used more guitars and more vocal harmony. We did more ballads."

Do they intend to do ballads forever?

"When things start going stale, it's time for a change. Every new trend runs its course sooner or later," state the Merseybeats.

Why have there been so many successful singing groups, as contrasted to solo artists, lately?



*Boys read the latest issue of H.P.*

"One advantage of a group is that it has wider audience appeal. Like, you can hate 3 members and like one eggplant.

"For example, in the states they prefer Ringo. In England, Paul is the favorite."

Who are leading female singers in England?

Dusty Springfield and Cilla Black" say the boys. "Also, American groups the Supremes, Ronettes and Martha & The Vandellas are big."

Finally, how long can British recording artists hope to find favour with American audiences?

"As long as British groups keep making good records." □



# Platter Chatter



THE NAME GAME, the catchy ditty that topped the record charts, is the lead tune in an album of very enjoyable music from Shirley Ellis. "The Nitty Gritty," Shirley's previous hit is included, as well

as "Kansas City," "C.C. Rider," "Whisper To The Wind," "Don't Let Go" and a half dozen others done in the distinct, tasteful Ellis style. Shirley is a bright new star. (CONGRESS CGL - 3003)

**PRESENTING THE FABULOUS RONETTES** is the first album from those three very pretty little girls who clicked with "Walking In The Rain" and "Be My Baby." Both tunes are in the LP, along with a really great selection of moody ballads, like "So Young" and "When I Saw You" and some rocking swingers like "How Does It Feel" and the Ray Charles classic, "What'd I Say?". The Ronettes sing as beautifully as they look, Jack Nitzsche wrote some great orchestral arrangements, engineer Larry Levine recorded it perfectly, and Phil Spector masterminded the whole session with skill and imagination. The least you can do is buy the album, already. {PHILLIES PHL P - 4006}

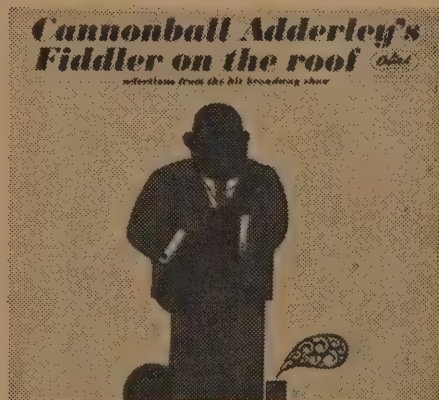
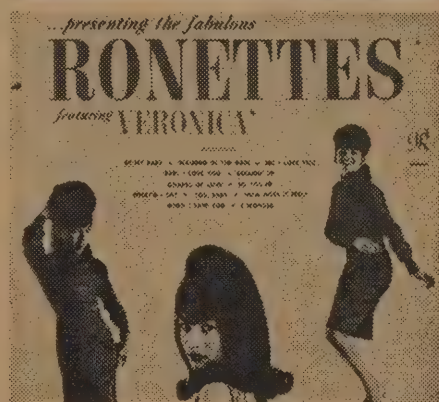
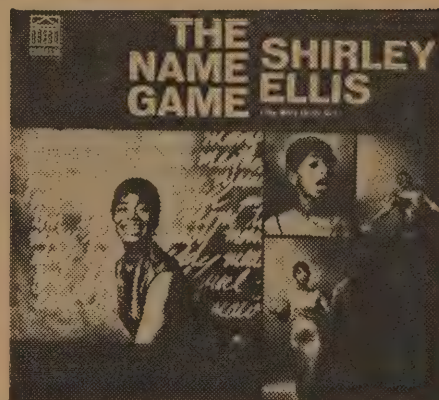
**CANNONBALL ADDERLEY'S FIDDLER ON THE ROOF** is the most swinging interpretation of the hit Broadway musical we've yet heard. Cannon's alto, brother Nat's trumpet and the dynamic tenor and funky flute of Charles Lloyd play the tunes like they were written to be swung. Dig the title tune, "Sewing Machine" and "Sabbath Prayer." Top notch music from a top jazz group. (CAPITOL T - 2216)

**SHE UNDERSTANDS ME** is one of a dozen numbers sung in the smooth, easy-listening style of Johnny Tillotson. The album features a nice "Willow Tree," a fine personal rendition of "Busted," a nostalgic "To Be A Child Again" and some great Floyd Cramer piano on "That's When It Hurts The Most." Very pleasant sounds. (MGME - 4270)

**CARMEN** is one of the most popular operas. Since many of the themes, particularly the "Toreador Song," are familiar to most people, Carmen is an excellent starting point for an introduction to opera music. The latest version of the Bizet masterpiece has Maria Callas in a brilliant interpretation of the dramatic score. The orchestra, chorus and other soloists provide magnificent support. A classic performance. {ANGEL CLX - 3650}

**JAZZ IMPRESSIONS OF JAPAN** is the best album the Dave Brubeck quartet has recorded since their Jazz Impressions of Eurasia Lp of several seasons ago. Travel seems to inspire Dave and the group to more creative writing and playing. Listening to "Fujiyama" one can visualize a lonely peasant climbing the majestic mountain. "Tokyo Traffic" is vividly descriptive and "The City Is Crying" evokes the mood of a rain storm. Paul Desmond is at his lyrical best and a more solid rhythm section that Joe Morello and Gene Wright does not exist. This is a record that can be appreciated even if you're not a hard core jazz fan. Give a listen. (COLUMBIA CL 2212)

**THE BEST OF ELLA FITZGERALD** presents the milestones in the career of a great lady. From "A Tisket A Tasket," through "How High The Moon" and "Mack The Knife," to "Bill Bailey, Won't You Please Come Home" and "Shiny Stockings," Ella demonstrates the vocal skill that has made her a singer's singer. No record collection is complete without an Ella album and this one is the best. {VERVE V - 4063}







*Julie is bright-eyed despite four hours of sleep.*

# A MARRIAGE OF TALENT AND BEAUTY



*Off to visit Chicago D.J.'s, Julie promotes latest record.*

# JULIE ROGERS

by Eva Dolin

"It's quite a responsibility to be in the Hit Parade on both sides of the ocean, but it's great to be there," says Julie Rogers, captivating young beauty from England, who clicked with "The Wedding," brought a new 'marriage' of talent and beauty to the music world. Music critics the world over predict it will be a lasting 'marriage'.

Now 21, Julie began her career at the age of 16 while on a holiday in Spain, shortly after she graduated from the Tyler's Croft School in London. Fascinated by the show-business world, Julie secretly planned to make it her world since early childhood. She was just a tot when her parents discovered her natural born singing talent. Although her parents entered Julie in various talent competitions in her pre-teen years the Rolls family (her legal family name) expected Julie to become a secretary someday, just as her two older sisters. But Julie loved to sing and dance. A member of the school choir, she became a leading performer in school musicals. At 16, Julie, restless and anxious to express herself in music -- any form of music, applied for a job as a dancer.

Julie tells the story of her first professional engagement, still vivid in her memory: "A girlfriend, Peggy Bronham and I, decided to go on a holiday to Spain. We had never taken dancing lessons, but rather as a lark, we applied for jobs as dancers to Swedish dancer, May Jan, who was then booked in Madrid. To our surprise, we were hired! But I wanted to be a singer, not a dancer. However, the training I got from May developed into something rather exciting. After perfecting our Act, Peggy and I soon had bookings in cabarets throughout Spain. It was my first taste of showbusiness and I loved every minute of it. We worked the clubs in Spain for nine months -- until May returned to Sweden. We had to return to London, but I was determined I would stay in show business. Peggy just forgot about our "dancing career" but I began auditioning everywhere -- hoping someone would listen to me."



*Louie Armstrong is one of her favorite people.*

*Relaxing during her hectic 48 hour visit to Chicago.*





Nothing much happened for the next few months, so Julie, looking for adventure, took a job as a stewardess on a ship doing the Africa run. After one trip she decided to try again for a break into the music world. Luckily, Teddy Foster, popular band leader was looking for a female vocalist to front his band. Julie was one of 80 youngsters auditioning for the job, but Foster quickly recognized her talent and hired her on the spot.

For six months Julie toured with the Foster band, building a reputation of talent combined with outstanding beauty. When the season ended, Foster's band broke up, but Teddy suggested Julie team up with him in a Louis Prima-Keely Smith type-act. She agreed and the pair successfully toured London night clubs and U.S. Armed Forces camps in Germany.

It was during this round of bookings that Julie's three-octave voice came to the attention of England's well-known A & R Director, Johnny Franz. Considered the greatest recording manager for female singers in Europe, a nod from Franz meant Julie was big talent, big enough to be pacted to a Mercury recording contract by Johnny Franz.

In February, 1963, Julie waxed her first record, "It's Magic" and waited eagerly for the reaction from the music world. Unfortunately for Julie, it wasn't the ideal time for an unknown



*"British girls wear boots for fashion, not for warmth."*



*"My first singing job was with the Teddy Foster band."*



*"I abandoned a dancing career to go into singing."*

girl to compete for top chart honors. The long-haired boys from England were winning the charts and the hearts of music fans throughout the world. Julie, unhappily, thought her recording career was over.

Undaunted, Johnny Franz prepared Julie for her second try at the charts. "The Wedding" did the trick. An immediate hit, it rapidly climbed to Number 2 on the British charts and plans to release the platter in the U.S. were made. The rest is history -- the kind of history that Julie claims, took a bit of luck in writing!

Julie's overnight success has given her a sense of personal achievement and a new sense of responsibility. Brought up in a close-knit family atmosphere, sheltered by her two older brothers, and two sisters, Julie's career has brought not only fame, but maturity. "Getting into the hit parade has brought some problems -- but I love it. It's a constant round of decisions...what songs to sing...how to sing them...what to wear on stage, how to dress offstage; how I should wear my hair, what colors to wear -- even what nail polish color to use -- all become major decisions when you are in the limelight."

Julie still lives with her father and mother (her sisters and

brothers are all married) in the Kingsbury section of London. Between recording sessions and promotion tours, she likes to oil paint, play table tennis and spend a leisurely hour romping on the floor with her ginger cat, Rocky. Julie's dad, who manages a cold storage firm in London is now better known as "the father of Julie Rogers."

About her family's reaction to her success, Julie says: "They are, of course, naturally thrilled by it all and proud, I think, too. My dad has even given an interview on my behalf...while I was making my first visit to the United States.

Shortly after "The Wedding" started to climb the U.S. hit charts, Mercury Records arranged to bring Julie to the United States for a short promotion tour. An exciting experience for the vivacious beauty, for it was her first glimpse of America. In a hectic seven-day schedule Julie visited New York, Baltimore, Washington, Philadelphia, and Mercury's Chicago headquarters. Our HIT PARADER photographer trailed Julie in Chicago, for these exclusive photos during her Windy City visit.

Julie left a very definite impression during her fleeting visit to the U.S. A real charmer, her ready wit, spontaneous and infectious laugh, her delightful warmth and best of all -- her willingness to be interviewed and photographed over and over again, until she was exhausted, left a never-to-be forgotten impression of talent combined with gracious beauty. □



# CUES

# and VIEWS

## RANDOM NEWS AND NOTES

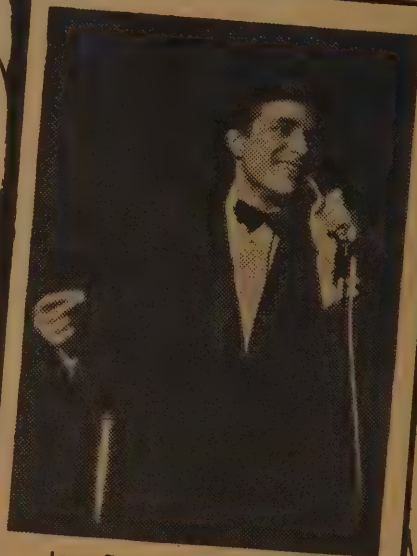


Warner Brothers is giving the big starlet buildup to pretty blonde Joey Heatherton, shown here with adman Theodore Nathan and Joe O'Conner of Harp Lager Beer. Joey signed a contract with the studio,

has been co-starred with Troy Donahue, was introduced to the press at a reception in her honor and is looking forward to bigger and better things career-wise.



Another pretty blonde, singer Tracey Dey has former WINS d.j. Ed Hinder eating out of her hand. The occasion was a WINS radio day at the Coca-Cola Pavilion of the New York World's Fair.

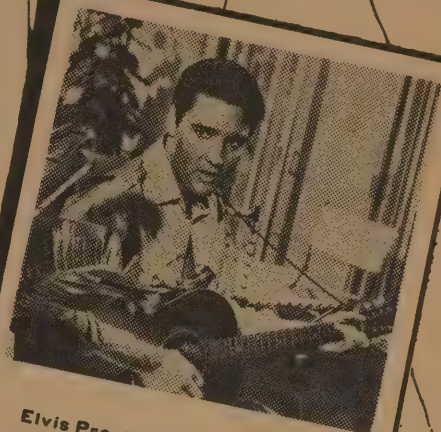


Jean-Paul Vignon, exciting new French singer has a new album on Columbia Records called "Because I Love You." The young vocalist has charm, humor, talent, he's been called a young Maurice Chevalier and watch out -- he's going places.





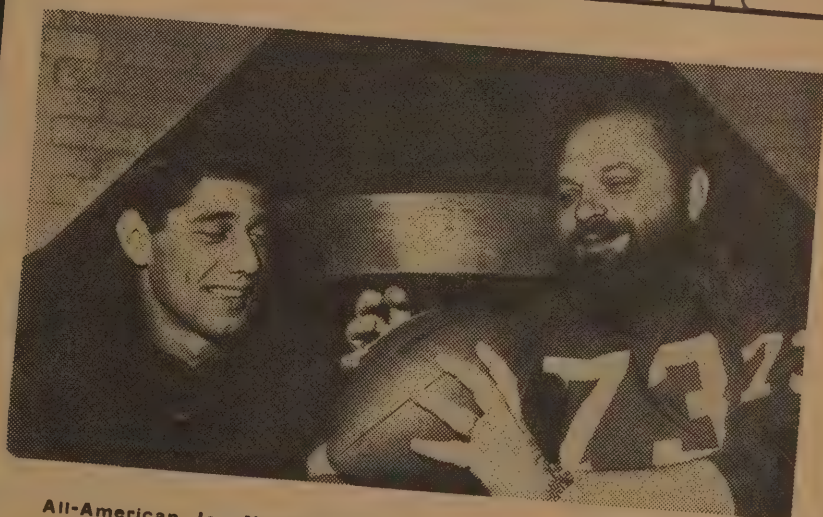
Sophia Loren, you may have guessed by now, is one of our favorite actresses, and an issue of Hit Parade wouldn't be complete without her picture. She's shown here attending the gala Rome premiere of her latest film, "Marriage, Italian Style." Co-star Marcello Mastroianni, a real cool guy, poses with Sophia.



Elvis Presley continues his Hollywood career at MGM Pictures via a new contract for three more flicks. He's already made five for the company, all of which have been big soundtrack sellers for RCA Victor. First effort under the new terms is "In My Harem," which starts shooting in the spring with Sam Katzman producing. New deal was worked out by Robert O'Brien, president of MGM, Robert Weitman, production head at MGM, and Col. Tom Parker, the artist's manager.



Recording star, Al Martino, visited WKTV's Hank Brown (Channel 2, Utica, New York) recently. Hank has been emceeing a bandstand show since its debut on Sunday, November 1, 1964. His guests have thus far included, Bobby Comstock and the Counts, Neil Sedaka, and Peter, Paul and Mary. The show has been well received, and as the saying goes, "is the talk of the town."



All-American Joe Namath and RCA Victor trumpet king Al Hirt -- two of the hottest hands on the grid and groove circuits -- huddled recently in the U. of Alabama dressing room, where Hirt was a visitor. Namath is the highest paid rookie

in pro grid history (\$400,000 from N.Y. Jets) while Hirt has been riding high in the recording grooves with two gold records ("Honey in The Horn" and "Cotton Candy" totaling more than \$2,000,000 in sales) in the past year.



# HERMAN'S HERMITS

## come out of hiding

Hermits are supposed to be crabby old men with long beards who live in caves and throw rocks at birds and children. Herman's Hermits are friendly, young, probably don't shave more often than twice a week, they were staying at a hotel when we met them, and there were no reports of any stoned birds or children while the group was in town.

So why are they called Hermits we wondered?

According to their press agent, the story goes like this, and we quote: "The name Herman's Hermits came about in a rather strange way. It seems lead singer, whose real name is Peter Noone, resembles a character on "The Bullwinkle Show" named Sherman. With music on everybody's mind Sherman was mistaken for Herman so he was thusly christened. Why hermits? What else could go with Herman?"

We could think of a few others...like Hangnails, or Herringbones, or Heartburn, or even Humdingers.

Anyway, Herman's Hermits were discovered by Mickie Most, who's second only to Brian Epstein in bringing forth England's newest and hottest rock 'n' roll talent (including the Animals and the Nashville Teens). Within a mere 9 months they became one of the best known groups in Northern England and instituted "Hermania" among a large following of ardent fans.

The present line-up has been together for less than a year. Herman joined them when they were called the Heartbeats. The group was playing at a youth club that Herman frequented. One night they needed a singer. Herman stepped in and sang and hasn't looked back. The personnel of the group





has changed around a bit since its formation. Karl Green (bass guitar) is the only member of the original group. As people left, Barry Whitwam (drums) was the first to join, then Derek 'Lek' Leckenby (lead & rhythm guitar) and last Keith Hopwood (lead & rhythm guitar).

The group was brought to the attention of independent record producer Mickie Most. He traveled to see them at a concert in Bolton, was immediately impressed by their stage show and signed them to a recording contract. He did however point out many of their faults and the boys have tremendous confidence in him. In fact, he saw them, signed them, recorded them and got the record released in the space of three weeks.

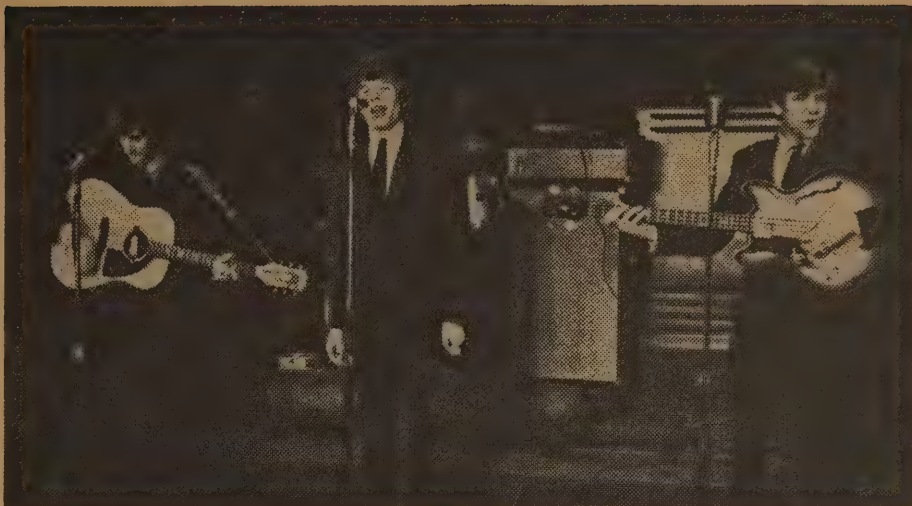
Mickie Most was completely responsible for the choice of material on the debut disc by Herman's Hermits, "I'm Into Something Good." It became a hit on both sides of the Atlantic Ocean.

Shortly after their record clicked, the boys made a brief appearance in America for TV appearances and a press conference and a very swinging party in their honor at New York City's famed Peppermint Lounge.

Your intrepid editors, eager to get all the facts on this new British group, spent many hours with them — especially at that wild party at the Peppermint Lounge.

The day after the party, boy editor Don Paulsen, alert and clear-eyed after just three hours of sleep, dragged himself out of his office and made the perilous four block journey, through New York City traffic, to the Hermit's hotel for the press conference.

Teen-aged reporters from high school newspapers filled the room. Gathered in one corner were a few older (like, in their late teens and early twenties) reporters and editors from fan magazines. Herman and the Her-



*While in New York, the boys demonstrated their "boppy" sound.*

mits finally entered the room, Paulsen sat next to Herman, turned on his tape recorder and fell asleep as everyone else started asking questions.

Q: What do you think of American girls?

A: Same as English girls.

Q: Do you like America?

A: Yes. What we've seen of it. We haven't seen much, though. We've only been here for 24 hours.

Q: What are you going to do in Hollywood, Peter?

A: I don't know. I don't know anything that's going on. It's all happening so fast.

Q: Does the group plan to stay together for a long time or do you each want to go your separate ways?

A: We hope to stay together for a while, anyway.

Q: Do you plan to make a motion picture?

A: We don't know yet. We've had some offers.

Q: Have you met the Beatles.

A: No.

Q: How would you classify your sound.

A: It's not a Beatles sound. It's not the Mersey Beat. It's a happy sound. (pronounced "hoppy") Friendly. We don't want to blast anyone's eardrums out. (A few late-arriving editors from some of the fan magazines arrive and start elbowing their way through the high school newspaper reporters. Most of the questions being asked pertain to information that the interviewers could have taken the trouble to find out in advance by reading the groups biography).

Q: Have you written any songs, Herman?

A: A few.

Q: Have you recorded them?

A: No. In our group we don't concentrate on writing and we don't have confidence in it.

Q: Peter, have you ever incorporated any of your classical music training into what you've written?

A: No.

Q: If it weren't for the Beatles, do you think you'd be in America today?

A: Can't say. But, probably not. The Beatles started something. A lot of kids said "If they can do it, so can I." The kids got guitars and drums and formed groups. The big stars used to be someone no one could talk to. Then the Beatles came along. They were just normal kids like everyone else, with none of the big star behavior. That made all the kids think, "Well, I'm just the same as them. Why can't I make it too?"

Q: How has success changed your own lives?

A: We don't go home as often. We have more money. We're meeting thousands of friends we don't want. You know, people who just sort of hang on.

Q: Are you or your fans involved in the Mods-Rockers scene?

A: There have always been Mods and Rockers, only they weren't always called

*"I don't know anything that's going on. It's happening so fast."*







Above, group discusses flying with a pretty stewardess. Below {top row L to R} Derek Leckenby, Murray The K, Karl Green. {Bottom} Barry Whitwam, Herman, Keith Hopwood.



by those names. Americans may be getting the wrong ideas about the Mods and Rockers due to all the publicity. It's not as big as it's made out to be. Like, all the Mods go to one style of nightclub and the Rockers

go to another. It's really just two different styles of people.

Q: What are your plans when you go back to England, Herman?

A: We're going to be in a pantomime in



Herman at wild Peppermint Lounge party.

Chester. It's "Dick Whittington and His Cat". I'm Dick Whittington. It'll play for 7 weeks.

Q: Why are English groups so popular in this country now?

A: In England, everyone wants to be American. In America, everyone wants to be English. I buy American shoes. I see all these American lads buying English shoes. It's just something different.

Q: Who's the most popular American singer in England now?

A: P.J. Proby.

("Never heard of him," says the girl who asked the question)

Q: What's considered a good sale for a record in England? How did your record do?

A: "I'm Into Something Good" sold a million, but a quarter of a million is a good sale.

Q: Many reports from England say that the boom in singing groups has ended.

A: A few months ago everyone was saying that singing groups were finished. They're still saying the same thing.

Q: How about rhythm and blues?

A: It's very big but it's dying out.

Q: What's the next big trend?

A: Nothing's coming in. Nothing has ever gone big all over England except the Twist and the Beatles. Nothing else lasts for more than a week. It's all old hat after a week.

Q: What about skiffle music?

A: That was before my record buying time.

In my time, the only musical trends that have been nationwide have been the twist and the Beatles. What about in America?

(Don Paulsen woke up and told Peter the same thing was true over here. And then Herman's Hermits had to catch a plane so they were hustled out of the room and that ended the press conference and everyone went home or back to the office or back to sleep). □



# THE CAVERN

HOME  
OF THE



LIVERPOOL  
SOUND

Ask any devotee of the current popular music scene where the capital of beat music is and you're likely to be informed that it's Liverpool, England. Ask where the headquarters of beat in Liverpool can be found and you're certain to be told it's at the Cavern. It was here that a particular type of beat was born and from here the Liverpool sound has gone out to shake the pop music frontiers of the world.

The Cavern is located in Mathew Street, in the business quarter of Liverpool, and is surrounded by merchants' stores and warehouses. This is hardly surprising since the Cavern was a warehouse itself until it was converted in 1957. On a good night, long queues of beat enthusiasts wind along the narrow street, sometimes stretching as far as the busy shopping thoroughfare of Whitechapel. It is not unusual for hundreds to be turned away when a star attraction is billed to appear. For those who gain admission, a steep flight of steps leads to a roomy, vaulted cellar. The groups appear on a small platform at one end of the cellar, in front of which are rows and rows of chairs. At each side there are spaces left for jiving, twisting or just standing.

How then did the sound start? Liverpool has always been a city with a character very much its own. A thriving seaport, its record, past and present, is happily free from any racial discord. Its proximity to Ireland has led to a long-established Irish community and Welsh too can sometimes

be heard in the streets. A large Chinese community lives peacefully in the area around Great George Square and there are more Chinese restaurants in Liverpool per head of population than anywhere else in Europe. Above all it is a city rich in music. From its many elements it has a varied folk music, dating back to the nineteenth century with such songs as "Maggie May" and continued today by fine folk groups like the Liverpool Spinners. Jamaican steel bands beat out their insistent rhythms in cellars and coffee clubs, jazz sessions are held in back rooms of pubs and, since 1961, several hundred beat groups perform in dozens of clubs and ballrooms. It is worth remembering that in its early days the Cavern followed a jazz policy and, in addition to the bands of Acker Bilk or Ken Colyer, there were occasional appearances by American artists such as Brownie McGhee, Josh White and the late Big Bill Broonzy. Undoubtedly some of today's pop stars were in the audiences on those nights and possibly some of those blues-inflected guitar chords helped to contribute to the sound of the current Mersey beat. The policy has been revived in 1964 and there have been recent appearances by Sonny Boy Williamson, John Lee Hooker, Little Walter and Howlin' Wolf.

The Cavern has had a pronounced effect on Liverpool life. Like similar smaller clubs such as the Sink Club, it serves only coffee and soft drinks, the agreeable

result of which had previously been on a depressingly upward curve. Special sessions are held for younger fans on Saturday afternoons. It seems hard to realize that as recently as the end of 1962 the Beatles were still the Cavern's resident group and only a little earlier were appearing as supporting groups to jazz bands at such venues as the Tower Ballroom, New Brighton, or on riverboat cruises up the River Mersey. Other groups, such as the Searchers, Gerry and the Pacemakers, the Swinging Blue Jeans and the Mojos, all made their names at the Cavern before moving on to recording contracts and international fame. Cilla Black first came into the beat scene through working in the Cavern cloakroom and coffee bar. Today the Beatles have left their mark on the city and it's impossible to walk along Lime Street or Scotland Road without seeing a lot of beetle haircuts and a fair number of carried guitar cases. Small vans are usually painted with the names of the groups that run them and often with the titles of their hit records.

Though it stands as the unchallenged capital of the Liverpool sound, the Cavern's policy is not standing still. More recent innovations include a recording studio, a record shop and a weekly radio programme, "Sunday Night At The Cavern," on radio Luxembourg. It seems safe to suppose that the Liverpool Cavern will continue to dominate the music scene it created for many years to come.□



# NEW STARS ON THE HORIZON



*Gary and the gang sang "This Diamond Ring" for their first Ed Sullivan show.*

## GARY LEWIS

Nineteen year old Gary Lewis made up his mind early in life that he wanted a career in the entertainment field. He was only five when he saw his father, comedian Jerry Lewis in his first film and from that time on Gary set his sights on show business—a course he has never altered.

A year ago, following several months of practice on the drums, Gary formed a musical combo for no other purpose in mind except to play for their own enjoyment and at fraternity parties.

"It got a little out of hand," Gary says. "Soon people offered us money to play so we came up with a name and 'Gary Lewis & The Playboys' was born.

Unknown to his parents Gary took the group to Disneyland to audition for a summer job. They were hired on the spot







*Gary's famous comedian father, Jerry, joined in the festivities for a few yocks. Below, Jerry threatens Ed with another appearance.*

and spent most of the summer playing for teen-age dances at the world famous amusement park.

It wasn't until several weeks later that officials at the park were aware that they had signed the son of a famous entertainer.

Within the same period of a few weeks the group was offered several nationwide tours and other bookings -- all of which interfered with school and as a result were turned down. Just before fall they appeared in the feature film "Swinging Summer" for Universal Pictures.

Encouraged by his parents, friends and the reception of audiences Gary felt confident enough to ask Liberty Records for an audition.

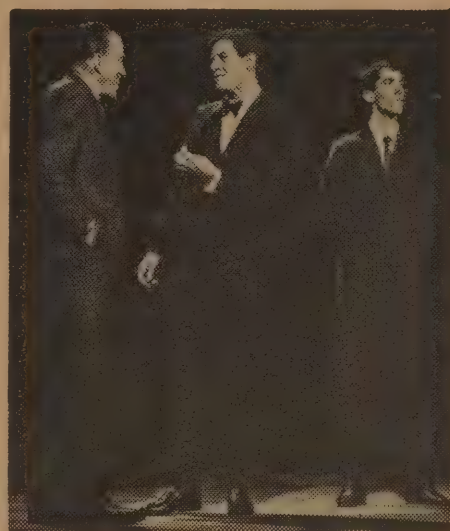
The group made the grade and record-

ed "This Diamond Ring" on which Gary does the vocal. They introduced the number on the "Ed Sullivan Show" and within a month the record appeared on the rating charts of industry trade publications.

On the strength of the sales success of "This Diamond Ring" producer Snuff Garrett had scheduled an album session for the group.

Gary, oldest of six sons in the Lewis clan attends Pasadena Playhouse where he is studying theatre arts.

Prior to forming the group Gary worked at several odd jobs after school which included everything from selling clothes to working as a box-boy in a supermarket near his family's home in West Los Angeles.



## BOBBI MARTIN

For over four years the name and talents of Bobbi Martin have shone brightly for nightclub and television audiences throughout the land. Now this blonde, blue-eyed Cinderella has been discovered by record fans, as a result of the tremendous success generated by her single record hit of "Don't Forget I Still Love You" on the Coral label.

Unlike many of the popular singers of the day, Bobbi Martin's musical success comes from a strong background of solid, professional training and experience. Hailing from Baltimore, it was only natural that Bobbi would enter show business, for both her parents were professional singers. From the time that Bobbi was in school, she took her singing seriously, seizing every opportunity to perform whenever the occasion presented itself. After graduation from high school in Balt-

imore, she next set her sights for New York and a full-time try at a show business career. She came to the attention of personal manager Miriam Love, and the rest, as they say, is history.

Miriam groomed her young protegee first for nightclubs and TV. Bobbi has played to standing-room-only audiences in many of the finest clubs throughout the country and video audiences have thrilled to her refreshing style in guest appearances on such top-rated TV shows as "The Jackie Gleason Show."

Records were next on the agenda, and Bobbi Martin was seen and heard by Coral Records' A&R executive, Henry Jerome, who recognized the exciting potential of this new young songstress and immediately signed her to an exclusive, long-term Coral recording contract. Now the problem was to find the right song and Bobbi, Miriam, and Henry went to work. The result of their quest was "Don't Forget I Still Love You," which launched Bobbi Martin into stardom. □





# REWARD \$11,750.00 FOR THIS COIN!



ILLUSTRATED: 1804 Silver Dollar. 19,000 Minted, only 12 accounted for—where are the rest?

## \$500,000.00

\$500,000.00 RARE COIN SEARCH

For Certain Coins We Pay Up To:

### Certain:

- ☐ Gold Coins Before 1929. \$35,000.00
- ☐ Nickels Before 1945. 16,000.00
- ☐ Silver Dollars Before 1938. 11,750.00
- ☐ Half Dollars Before 1947. 5,550.00
- ☐ Pennies Before 1919. 4,800.00
- ☐ Dimes Before 1946. 4,750.00
- ☐ Quarters Before 1941. 4,500.00
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## TRINI'S



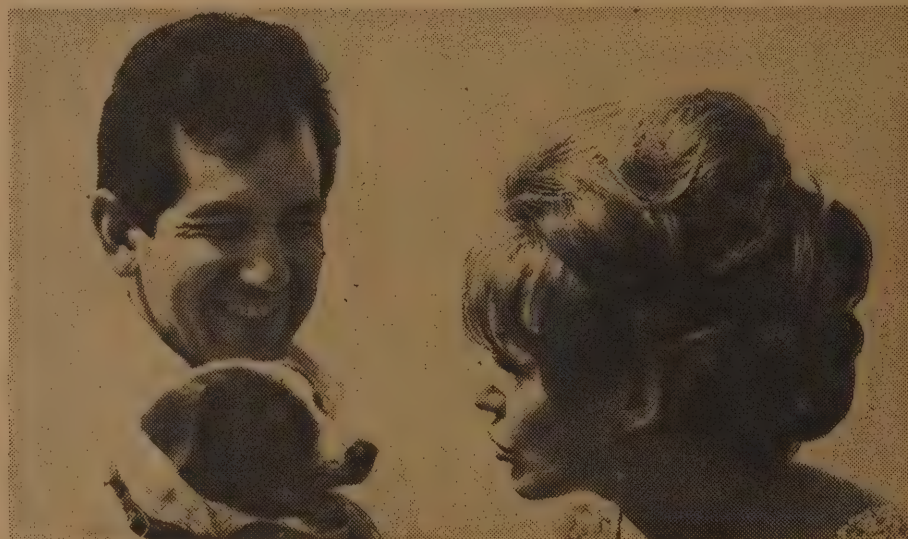
Trini & Australian vocalist Val Luff.

## GIRLS

Trini Lopez is one of the happiest guys in show biz. His popularity is still growing, his albums and singles are selling like lemonade in the Sahara Desert, he's producing records, he's about to become a movie star, and wherever he goes, people push pretty girls at him and start taking pictures. There are worse ways to make a living.

The pictures on these pages were taken during Trini's recent tour of Australia. Starlet Lorraine Childs dated the young singer when he was in Melbourne and showed him the city sights. Australian vocalist Val Luff and model Joy Jenkins also had the pleasure of spending some time with the always-smiling Mr. Lopez. In Sydney, Australia, blonde Ann Rennison accompanied Trini on a trip to the zoo.

Starlets and models weren't the only ones



*Above, the happy threesome down under includes Boozer, the baby Kangaroo, who has come between lovely model Joy Jenkins and nearsighted Trini. Left, Trini, and blonde Ann Rennison on a visit to the Sydney Zoo offer some left over spaghetti to a needy friend.*



overcome by the versatile entertainer. For one week Trini took Australia by storm and was a smash hit wherever he appeared. He was given probably one of the biggest air plays by disc jockeys of any American artist in recent years and top Sydney disc jockey, Bob Rodgers, described him as "the most exciting stage personality in years." Proof of his popularity in Australia was the record amount of disc sales while he was there which has continued since his departure. His popularity was at such a peak that the local Reprise Company rushed out a single of his "Hands" and his album sales are also at a peak.

On the domestic front, Trini's brother has begun making records under the name Jesse Young because he doesn't want to cash in on Trini's name. Trini is producing the

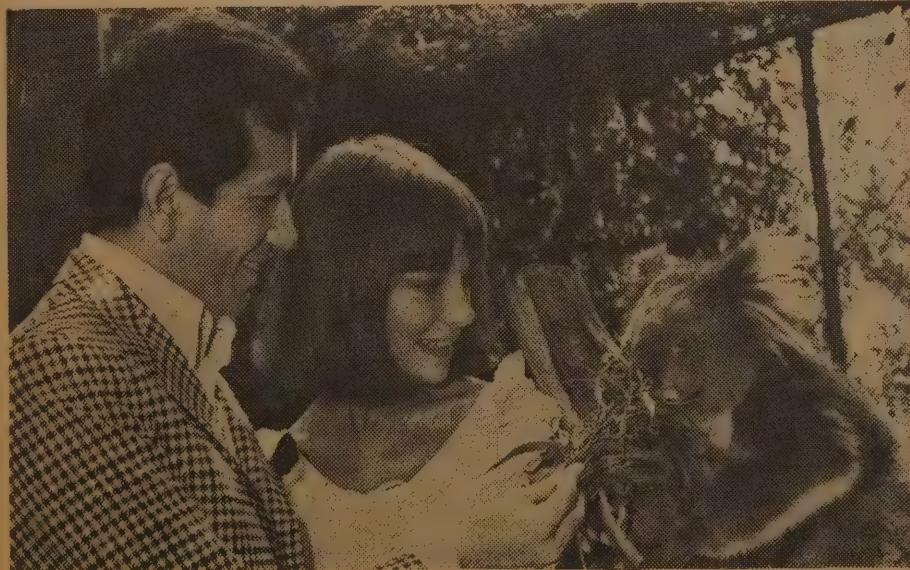
records for Don Costa's DCP label and he even wrote one of the sides.

20th Century Fox Pictures has signed Trini to a seven-year movie contract. "Snow Job," an international intrigue, James Bond type musical is the 27 year old songster's first motion picture. In it, he'll sing, dance and play the leading role.

Trini continues packing in crowds at personal appearances and draws rave reviews for his TV guest shots. If he continues to add new activities to his already busy schedule, don't be surprised to find that someday Trini Lopez has become the first entertainer to land on the moon. If he ever does, you'll probably see pictures in Hit Parader of Trini surrounded by beautiful moon maidens. □



Left, model Joy Jenkins and date count sheep at a Melbourne ranch. Right and below, starlet Lorraine Childs makes a cute guide.



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## SHOTGUN

By Autry De Walt  
Shotgun, I said, shotgun  
Shoot 'em before he run now  
Do the jerk, baby  
Do the jerk now  
Hey put on your red dress  
And then you go downtown  
I said buy yourself a shotgun now  
You gonna beat it down now  
We gonna load it up before now  
Then you shoot 'em before he run now  
I said put on your high heel shoes  
I said we're going down here and listen  
to them play the blues  
We're gonna dig potatoes  
We're gonna pick tomatoes  
I said shoot 'em before he run now  
Do the jerk baby  
Do the jerk now  
I said it's twine time  
I said it's twine time.

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## REELIN' AND ROCKING

(As recorded by The Dave Clark 5/Epic)

By C. Berry  
Sometimes I will  
And then again I think I won't  
Sometimes I will  
Then again I think I won't  
Sometimes I do then again  
I think I don't  
Well I looked at my watch  
It was nine twenty-one  
We had a rock and roll dance  
Havin' nothin' but fun.

And we rolled  
Reelin' and rocking  
We was reelin' and rocking  
Rolling to the break of dawn.

Well I looked at my watch  
It was nine thirty-two  
There's nothing I'd rather do  
Than dance with you.

Well I looked at my watch  
It was nine forty-three  
And everytime I spin  
She'd spin with me.

Well I looked at my watch  
It was nine fifty-four  
I said dance ballerina girl go, go, go.

Well I looked at my watch  
It was ten-o-five  
Man I didn't know if I was dead or  
alive.

Well I looked at my watch  
It was ten twenty-six  
But I'm gonna keep on dancin'  
Till I get my kicks.

Well I looked at my watch  
It was ten twenty-eight  
I gotta get my kicks  
'Fore it gets too late.

Well I looked at my watch  
It was ten twenty-nine  
I had to hold her hand  
She was still holdin' mine.

Well I looked at my watch  
And to my surprise  
I was dancin' with a woman  
That was twice my size.

Well I looked at my watch  
Time to go  
The bandleader said  
We ain't playin' no more.  
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## STOP IN THE NAME OF LOVE

By Holland, Dozier and Holland

Stop in the name of love  
Before you break my heart  
Baby, baby I'm aware of where you go  
Each time you leave my door  
I watch you walk down the street

Knowing your other love you meet  
But this time before you run to her  
Leaving me alone and hurt  
Think it over, haven't I been good  
to you

Think it over, haven't I been sweet  
to you  
Stop in the name of love  
Before you break my heart  
Think it over, baby think it over.

I've known of your secluded nights  
I've even seen her maybe once or twice  
But is her sweet expression  
Worth more than my love and affection  
This time before you leave my arms  
and rush off to her charms

Think it over, haven't I been good  
to you  
Think it over, haven't I been sweet  
to you.

I tried so hard to be patient  
Hoping you'd stop this infatuation  
But each time we are together  
I'm afraid of losing you forever  
Stop in the name of love  
Before you break my heart.  
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## GAME OF LOVE

(As recorded by Wayne Fontana & Mind  
Benders/Fontana)

By Clint Ballard Jr.  
The purpose of a man  
Is to love a woman  
The purpose of a woman is to love a  
man  
So come on baby  
It's here to stay  
Come on baby  
Let's play the game of love, love, love,  
love  
La, La, La, La, La  
Love,  
It started long ago  
In a garden of Eden  
When Adam said to Eve  
Baby, you're for me  
So come on honey  
It's still the same  
Come on baby  
Let's play the game of love, love, love,  
love  
La, La, La, La, La Love.  
Yeah, come on baby  
Cause the time is right  
Love your Daddy  
With all your might  
Put your arms around me  
Hold me tight  
Let's play the game of love,  
'Cause the purpose of a man  
Is to love a woman  
The purpose of a woman is to love a  
man  
So come on baby  
It's here to stay  
Come on baby  
Let's play the game of love, love, love,  
love  
La, La, La, La, La  
Love.  
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# CROSSWORD

## ACROSS

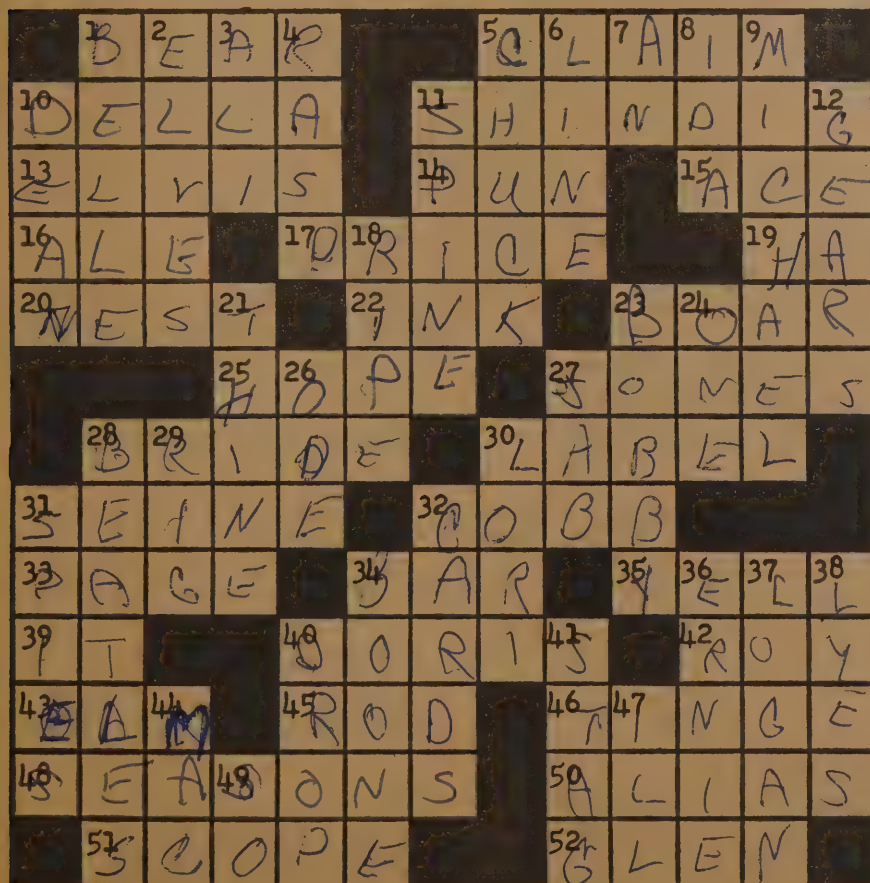
- 1 Yogi ---
- 5 Demand as due
- 10 --- Reese, singer
- 11 TV pop music show
- 13 --- Presley, singer,
- 14 Play on words
- 15 High card
- 16 Malt beverage
- 17 Ray ---, country singer
- 19 Laughter sound
- 20 Bird's home
- 22 Writing fluid
- 23 Wild hog
- 25 TV comedian
- 27 Jonah ---, trumpet player
- 28 Newly married woman
- 30 Ownership tag
- 31 Fishing net
- 32 Co-star of The Virginian
- 33 Patti ---, singer
- 34 Stripe

- 35 Shout
- 39 The thing
- 40 --- Day, singer
- 42 --- Acuff, country musician
- 43 Shade tree
- 45 Fishing pole
- 46 Slight color
- 48 The Four ---, singers
- 50 Assumed name
- 51 Range of action
- 52 --- Campbell, guitarist

## DOWN

- 1 Reigning beauty
- 2 Sprites
- 3 Mr. Baba
- 4 Coarse file
- 5 --- Connors, actor
- 6 What's my ---?
- 7 Article
- 8 --- Lupino
- 9 --- Landon of Bonanza
- 10 Jimmy ---, singer
- 11 Backbone
- 12 Toothed wheels
- 18 Mellow
- 21 Of thee
- 23 --- Darin, singer
- 24 United
- 26 Lyric poem
- 27 Quick punch
- 28 England's singing group
- 29 Horse and buggy
- 30 --- Martin, actress
- 31 Secret agents
- 32 Deuces and kings
- 34 Pat ---, singer
- 36 --- Ford, singer
- 37 Robert ---, actor
- 38 Caustic solutions
- 40 Let fall
- 41 Male deer
- 44 Scotch name prefix
- 47 Not well
- 49 Therefore

Answer on Page 63.



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## THE RONETTES RIDE AGAIN

(continued from page 22)



The Ronettes are one of the many teen-appealing acts to appear on the Soupy Sales Show. Soupy himself is hitting with "The Mouse."



interview with the trio, we learned their likes ("music, singing, dancing"), dislikes ("grumpy people and stuffed shirts"), hobbies ("swimming, bowling, ice and roller skating—we're All-American"). Favorite type of clothes ("casual - we don't like to dress up") and their concept of the ideal guy ("quiet, long hair, intelligent, sort of tall with some talent." Ronnie is going steady.)

Did they ever have any embarrassing moments? They smiled and told us of the time Nedra was doing a show unaware that the zipper of her dress was open.

"Now make sure you get an embarrassing situation for the other girls!", said Nedra. Estelle said she was most embarrassed when she had to perform for a week with her leg all bandaged up. As for Ronnie - once she had a sore throat. When she stepped onstage and opened her mouth to sing, nothing came out.

But something like that doesn't happen very often. In fact, whenever Veronica and the Ronettes go onstage or into a recording studio, when they open their pretty mouth, you can be sure of hearing the sound of the hits. □



# hit Parade...

## ● GO NOW

(As recorded by Moody Blues/London)  
By Milton Bennett and Larry Banks  
We've already said goodbye  
And since you gotta go oh  
You had better go now  
Oh yeh, oh yeh go now  
Before you see me cry  
And I don't want you to tell me  
Just what you intend to do now  
'Cause how many times I have to tell  
you  
Darlin', darlin', darlin', darlin', darlin'  
I'm still in love, still in love with you  
now  
We've already said so long  
I don't wanna see you go  
Oh, you had better go now  
Go now, go now, go now  
Don't you even try to see  
That you really don't wanna see it this  
way now  
Don't you know if you remembered to  
say  
Darlin', darlin', darlin', darlin'  
I would have to keep begging, begging,  
begging, you to stay  
So go now, go now  
Before tears start to fall  
I think you better go now  
Before I fall down on my knees  
And start to plead  
Oh, go now  
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## ● GIRL DON'T COME

(As recorded by Sandie Shaw/Reprise)  
By Chris Andrews  
You have a date for half past eight  
tonight  
Some distant bell starts chiming nine  
You want to see her  
You want to see her (Oh yeah)  
So you wait, you wait and wait  
Girl don't come.  
  
The time rolls on, those minutes fly by  
You want to go but just you try, guy  
You want to see her  
You want to see her (Oh yeah)  
So you wait, you wait and wait  
Girl don't come.  
  
You been stood up, tears fill your eyes  
oh  
Oh, you hurt inside, you want to die  
  
You had a date for half past eight  
tonight  
Some distant bell starts chiming nine  
You want to see her  
You want to see her (Oh yeah)  
So you wait, you wait and wait  
Girl don't come.  
  
You been stood up, tears fill your eyes  
oh  
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You want to see her  
You want to see her (Oh yeah)  
So you wait, you wait and wait  
Girl don't come.  
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## ● I'M TELLING YOU NOW

(As recorded by Freddie & The Dreamers/  
Tower)  
By Freddie Garrity and Mitch Murray  
I'm telling you now  
I'm telling you right away  
I'll be saving for many a day  
I'm in love with you now.  
  
I'm telling you now  
I'll say what you wanna hear  
I'll be telling you for many a year  
I'm in love with you now.  
  
Do you think I'm fooling  
When I say I love you, I love you  
Maybe you'll believe me  
When I'm finally through, through,  
through, through.  
  
I'm telling you now  
I know it's been said before  
Say you love me and I will be sure  
I'm in love with you now.  
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ler Music Corporation.  
  
● NOWHERE TO RUN  
By Brian Holland, Lamont Dozier and Eddie  
Holland  
Nowhere to run to baby  
Nowhere to hide  
Got nowhere to run to baby  
Nowhere to hide.

It's not love I'm running from  
It's the heart break I know will come  
'Cause I know you're no good for me  
But you've become a part of me  
Everywhere I go your face I see  
Every step I take you take with me  
Nowhere to run to baby  
Nowhere to hide  
Got nowhere to run to baby  
Nowhere to hide.  
I know you're no good for me  
But free of you I'll never be  
Each night as I sleep  
Into my heart you creep  
I wake up feeling sorry I met you  
Hoping soon that I'll forget you  
When I look in the mirror to comb my  
hair  
I see your face just a smilin' there  
Nowhere to run  
Nowhere to hide from you baby  
Got nowhere to run to baby  
Nowhere to hide.  
I know you're no good for me  
But you've become a part of me  
How can I fight a lover that shouldn't  
be  
When it's so deep, so deep inside of  
me  
My love reaches so high  
I can't get over it  
It's so wide I can't get around it  
Nowhere to run, nowhere to hide from  
you baby  
Just can't get away no matter how I  
try  
Nowhere to run, nowhere to hide.  
© Copyright 1965 by Jobete Music Co., Inc.

## ● DO YOU WANT TO DANCE

(As recorded by The Beach Boys)  
By Robert Freeman  
Well, do you want to dance and hold  
my hand?  
Tell me I'm your lover man  
Oh, baby, do you want to dance?  
Well, do you want to dance and make  
romance?  
Squeeze me all through the night  
Oh, baby, do you want to dance  
Well, do you want to dance under the  
moonlight?  
Squeeze me all through the night,  
Oh, baby, do you want to dance?  
Well, do you want to dance and hold  
my hand?  
  
Squeeze me, say I'm your man,  
Oh, baby, do you want to dance?  
Well, do you want to dance under the  
moonlight,  
Squeeze me all through the night,  
Oh, baby, do you want to dance?  
Well, do you want to dance and to make  
romance?  
Kiss and squeeze? Mm yes!  
Do you want to dance?  
Do you, do you, do you, do you,  
Wanna dance?  
Do you, do you, do you, do you,  
Wanna dance?  
Do you, do you, do you, do you  
Want to dance?  
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selling agent Keys-Hansen, Inc.  
  
● YEH YEH  
By Rodgers Grant and Pat Patrick  
Every evenin' when all my days work  
is through  
I call my baby and ask her what should  
we do  
I mention movies but she don't seem to  
dig that  
And then she asks me why don't I come  
to her flat  
And have some supper and let the  
evenin' pass by  
By diggin' records beside a groovy hi-fi  
I say, yeh yeh, and that's what I say,  
yeh yeh.  
  
Yeh, we'll play a melody and turn the  
lights down low so none can see  
Gotta do that, we gotta do that, gotta  
do that, we gotta do that  
And there'll be no one else alive in all  
the world but you and me  
Yeh yeh yeh, yeh yeh yeh,  
Yeh, oh pretty baby, I never knew such  
a thrill it's hard to tell you  
Because I'm tremblin' still  
But pretty baby I want you all for my  
own  
I'm even ready to leave the others  
alone  
No need to ask me if everything is okay  
I got my answer the only thing I can say  
I say yeh yeh, and that's what I say,  
I say yeh yeh.  
  
My baby loves me she gets me feelin'  
so fine  
The way she loves me she makes me  
know that she's mine  
And when she kisses I feel the fire get  
hot  
She never misses, she gives it all that  
she's got  
And when she asks me if everything is  
okay  
I got my answer the only thing I can  
say  
I say, yeh yeh, and that's what I say,  
I say yeh yeh.  
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## CHAD & JEREMY

(continued from page 29)

been very closely involved with theirs. We knew them before any of us made it. We played in the same identical coffee house. They followed us. We're very good friends, but professionally we have a bit of a feud going.

JC: They've taken hold faster than we have.

CS: They've had a lot more publicity.

DP: Sometimes it's best to be a slow starter, though. You may last longer if you build your audience gradually.

JC: The suspense is killing me.

CS: There may be such a thing as the tortoise and the hare...but there's one step slower than the tortoise and that's us.

You can have good records, but nobody's



*Sometimes it's best to be a slow starter.*



*Editors of high school newspapers encountered the duo in New York.*

going to know who you are unless you get up and shout.

DP: To get back to music...Ideally what kind of music would you like to do?

CS: We really don't care as long as we like it, and as long as the audience seems to like it.

JC: When we see music publishers, and they try to give us songs like "Rock Me Baby In The Cradle Of Love," we go green at the gills and throw them out.

CS: I think we probably have stronger opinions on what we don't want to do.

Like, when we do our act, particularly at colleges, we nearly always attack some

kind of music we don't like, albeit sick songs or icky songs...

JC: ...or commercial Christmas songs.

CS: When you select your material you've got to be very honest to yourself...otherwise you're letting everybody down.

I've heard albums by some groups and have been very disappointed in their choice of material.

DP: But some groups can come across better in an album.

CS: Yes, you discover more about them.

And I hope you discovered a little more about us during this interview.

DP: Yes indeed. Thank you.



## ● GOT TO GET YOU OFF MY MIND

(As recorded by Solomon Burke/Atlantic)  
By Solomon Burke

Got to get you off my mind  
I know it's just a matter of time  
You found somebody new  
Our romance is through, yes it is.  
Gonna throw your picture away  
You didn't love me any old way  
You found somebody new  
Our romance is through.

Let me tell ya'  
Some folks' love is hard and strong  
That's the kind of love that lingers on  
Some folks' love is strictly fast  
That's the kind of love that'll never last

But we had a love that was in between  
And to me it was like a dream  
If we ever stayed together til June  
We would be bride and groom.

Got to get you off my mind  
I know it's just a matter of time  
You found somebody new  
And our romance is through.

Someday this old heart of mine  
Is gonna find a love that'll make me shine

Shine like diamonds and gleam like gold

I'll find someone that'll rock my soul.

Got to get you off my mind  
I know it's just a matter of time  
You found somebody new  
And our romance is through  
Got to get you off my mind  
I know it's just a matter of time.

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## ● I'LL BE DOGGONE

(As recorded by Marvin Gaye/Tamla)  
By Robinson, Moore and Tarplin

Well, I'll be doggone if I wouldn't work all day

And I'll be doggone if I didn't bring you my pay

But if I ever caught you runnin' around  
Throwing my money all over this town  
Then I wouldn't be doggone, I'd be long gone

Then I wouldn't be doggone, I'd be long gone.

I'll be doggone if you ain't a pretty thing

I'll be doggone if you ain't warm as a breath of spring

If we live to be a hundred years old  
And you ever let that pretty girl go  
Then I wouldn't be doggone, I'd be long gone

Then I wouldn't be doggone, I'd be long gone.

Now can't you hear me

Girl, now what'd I say

Girl you need me

Well every woman should try to be

Whatever her man wants her to be

And I don't want much

All I want from you is for you to be true to me.

I'll be doggone if love ain't a man's best friend

And I'll be doggone if you ain't the lovin' end

So I know you make me feel like nobody could

If I ever found out that you're no good  
Then I wouldn't be doggone, I'd be long gone

Then I wouldn't be doggone, I'd be long gone.

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## ● TOY SOLDIER

(As recorded by The Four Seasons/Philips)  
By Bob Crewe and Bob Gaudio

Toy soldier, toy soldier, poor boy  
Doesn't know he'll wind up like a broken toy,  
broken toy, like a broken toy  
A lonely soldier needs his girl  
But he's half way around the world  
If he knew the truth he'd hurt  
'Cause his girl's become a flirt 'round the town

They say toy soldier, toy soldier, poor boy  
Doesn't know he'll wind up like a broken toy,  
toy, like a broken toy.

Oh how he dreams of his return  
And the comin' home he earned  
All his dreamin' was a waste  
There's a new face in his place  
She ain't waitin' for you, soldier  
Toy soldier, poor boy  
Gonna come home to be broken like a toy,  
broken toy, like a broken toy  
Toy soldier, toy soldier, toy soldier,  
toy soldier.

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## ● THE CLAPPING SONG (CLAP PAT CLAP SLAP)

(As recorded by Shirley Ellis/Congress).  
By Lincoln Chase

Three-six-nine, the goose drank wine  
The monkey chew tobacco on the street car line.

The line broke, the monkey got choked  
And they all went to heaven in a little rowboat.

Clap pat clap pat clap pat clap slap!

Clap pat! Clap your hand,  
Pat it on your partner's hand ...

Right hand.

Clap pat, clap your hand,  
Cross it with your left arm,  
Pat your partner's left palm.  
Clap pat, clap your hand,  
Pat your partner's right palm  
With your right palm again.

Clap slap, clap your hand,  
Slap your thighs  
And sing a little song.

My mother told me,  
If I was goody,  
That she would buy me a rubber dolly.  
My Auntie told her I kissed a soldier,  
Now she won't buy me a rubber dolly.

Three-six-nine, the goose drank wine  
The monkey chew tobacco on the street car line.

The line broke, the monkey got choked  
And they all went to heaven in a little rowboat.

Clap (Clap your hands and prepare to pat)

Pat (Take your right arm — put your partner's right palm with your right palm)

Clap (Take your hand back and clap)  
Pat (Take your right arm, cross your right arm with your left arm. Pat your partner's left palm with your left palm)

Clap (Take your hand back and clap)  
Pat (Take your right arm, cross your left arm — Pat your partner's right palm with your right palm)

Clap (Now back, with a clap)  
Slap (Take the pats) Slap (of your palms and slap your thighs and watch the fun materialize as you sing this little song ...

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# CAREERS IN MUSIC

## Part 2 SINGING

Being a singer seems like one of the most glamorous, exciting, profitable careers in show business. It can be. But not too many people are talented or fortunate enough to make it to the top. And those few who succeed rarely do so without a long, difficult struggle.

There is no clearly defined, guaranteed path to the top. If you've read the life stories of the singers we present in every issue of *Hit Parader*, you'll know that each one of them has his or her own individual way of achieving their goal.

"Talent, though, is a primary requisite," says Eydie Gorme. "You can't really begin without that. It's good to recognize in yourself whether you have it or not.

"It's very difficult to give people advice if they have nothing. It's a painless, hopeless situation if you aren't extremely talented. It's getting harder and harder. There was a time when mediocre talent could make it for a while, but it's not happening any more.

"People are used to seeing the best singers on television. They know what's good, and you've really got to have it on the ball before you even consider it.

"There are plenty of kids who are succeeding. But there are many others who'd be only wasting their time. They should finish school and go to college and go into something else."

The Temptations, whose "My Girl" recently burned up the record charts offer some advice on the music world that is sound and pulls no punches: "Look at it as a business...a tough business. Get a good formal education...especially music. To be a success you have to know what you're doing. Listen to the big, established groups....not the one-hit groups. In the beginning pattern yourself after someone good....The Four Freshman, The Hilos, Gladys Knight and The Pips. Go to church and listen to the singing there."

"After years of struggling we've learned to accept success. All groups should have their share of hard times. It would make them a better act and they'd last a lot longer. Even if we don't have another hit record, the stage experience we learned while we were waiting for the big break will keep us working for a long, long time."



*The Four Tops: be serious about it and don't try to make it unless you're qualified.*

"Singing isn't as easy as we thought it would be," say the Reflections. "It's not an easy-time racket. We thought it would be a gravy train, but we've found that it's not."

Like many young performers who click

with their first record, the Reflections came face to face with the stark realities of show business. A hit tune such as "Just Like Romeo and Juliet" can bring unexpected changes into the lives of five young men who never dreamed of nation-wide fame,

*The Reflections: we thought it would be a gravy train, but it's not.*





and in the hectic weeks since their disc went zooming up the charts, the Reflections have learned to cope with dozens of new problems.

"A simple thing like keeping our clothes clean can sometimes seem impossible. While we were on a string of one-nighters we found that many towns just don't have one-day laundry service," say the boys.

"Also, we can never seem to get enough sleep. Transportation is another problem. Sometimes we use our manager's car and other times we fly. We have to take a lot of new responsibilities. Some people try to take advantage of a new group. It's very rough."

The Reflections caution anyone who considers a career in show business to expect some hard work. "In the beginning sometimes you have to work 18 hours a day. Prepare to make a lot of sacrifices."

"Even something simple like standing on a stage takes rehearsing. We still feel a little nervous before every show. We think everyone does."

If anyone can advise young people with



Gorme: talent is a primary requisite.

show-biz aspirations, it's the Four Tops, who waited 11 years for a hit record. Lead singer Levi Stubbs cautions beginners about the music world. "It's bigger than it looks. Be serious about it and don't even try to make it unless you're qualified." "Guts and determination and the right preparation are needed," says Abdul Fakir and Renaldo Benson's advice based on 11 years experience, is "Be prepared, both mentally and musically. Try to improve yourself. Never be satisfied with your best effort. You can get lost in the shuffle. If you can't stay abreast - forget it." Second tenor Larry sums it up with, "Keep pushing."

The necessity for hard work is one facet of show business Mary Wells feels most young people overlook, and she offers this advice: "Singing is something you should really love and really devote yourself to. It should be the dream you've had since childhood. You'll find that it's not all sugar and spice. You have to work hard, and when you become successful,



Wells: you should really love it.

you have to work even harder."

Martha & The Vandellas offers some practical suggestions for anyone with talent who would like to become a recording artist. The best thing you can do is to get an original tune. When you sing a song made popular by someone else you can't help being influenced by them. We've always tried to have original material. And we always had our own sound."

"Whenever someone asks you to sing, don't be shy. You never can tell who's going to be listening."

The editors of Hit Parader offer these comments: "Every singer must find the best method of utilizing his particular talents. For some, it would be best to join a group. Others may have the ability to excel as a solo artist.

"Sing in school or church choirs, at assemblies, dances....any opportunity to appear before an audience.

"If you have talent, it will be apparent to your family, friends, teachers and local disc jockeys and they will encourage and assist you.

"If an agent wants to manage you, make sure he's honest and legitimate. Above all, don't pay anyone outrageous sums of money to 'make you a star'. At best it's a gamble. And the best agents and managers assume the financial risks out of their own pockets.

"You might make a tape recording or demo record and send it to a local disc jockey or a record company (you can get their addresses from reference books in your public library.) Some record companies hold open auditions.

"Remember, there are many others like yourself, hoping, working, striving for the big break, so don't be discouraged. It may take many years. You'll often run into 'bad breaks'. But if you achieve even a small measure of success, it will be worth it. Good luck."

There you have the advice of some leading personalities in the music world. The rest is up to you. □

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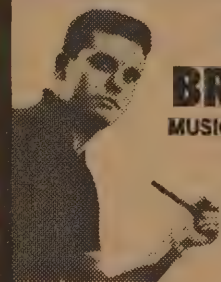
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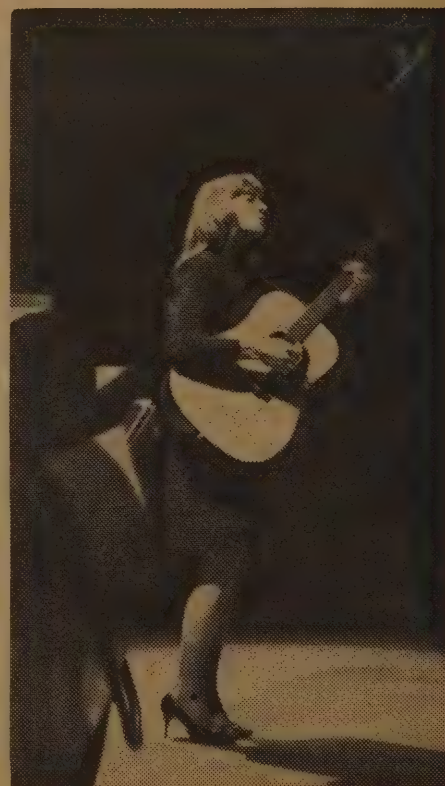
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# NBC-TV'S HULLABALOO

(continued from page 9)



Above, in the familiar setting of the "A Go Go", girl dancers workout in cages and guest star Trini Lopez belts out his hit songs. Below left, the Nashville Teens were gathered around barnyard props for their hit "Tobacco Road." Right, popular folk singer Judy Collins is one of the many non-rock & rollers invited to appear on the show.







During a Hullabaloo rehearsal, guest host Trini Lopez discusses production problems with NBC executives. Below, the fast rising west coast group, the Astronauts, and perennial beauty, Lesley Gore, chat about her talented poodle dog, Buffy. Les and the boys, along with Dionne Warwick and the Hullabaloes appeared on the Lopez hosted program.



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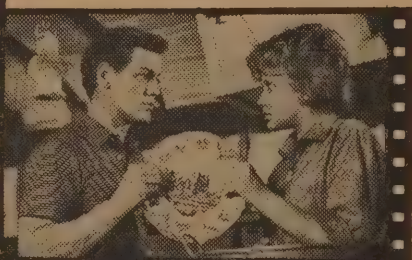
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# FIVE MOVIE REVIEWS AND RATINGS



\*\*\*  
**THE TRUTH ABOUT SPRING** stars Hayley Mills as a tomboyish 18 year old girl whose life with father (John Mills) aboard a tumbledown fishing boat has done nothing to equip her to cope with the emotional problems of growing up. When James MacArthur comes into her life she is entirely at a loss to deal with the situation. The two share some spirited adventures before the sun sinks into the horizon. The romantic comedy adventure is released by Universal.



\*\*\*  
**HARVEY MIDDLEMAN, FIREMAN** is a typical American fireman who likes being a fireman. He is married, has two children, lives in the suburbs. Then for the first time he is faced with a moral problem. He has kissed - and is fascinated by - a beautiful girl whose life he has saved. But underneath their uniforms, firemen are just like any other men and fireman Harvey eventually finds the answer to his dilemma. Eugene Troobnick (remember that name) and Hermione Gingold star in this nutty Columbia Pictures comedy, directed by Ernest Pintoff.



\*\*\*  
**THE TRAIN** starring Burt Lancaster and Jeanne Moreau, brings to the screen a glorious event in French history, the successful attempt of French railroad resistance workers to prevent the Nazis from removing a trainload of priceless, contemporary art from Paris to Germany before the Allies recaptured the City of Light during the second World War. The movie, a United Artists release is packed with suspense and excitement.



\*\*\*  
**THE LITTLE NUNS** recounts the hilarious adventures of two nuns who leave their mountain-village convent to induce airline officials in Rome to change the route of their low-flying planes. They run into all sorts of humorous misadventures as they set about their task. Catherine Spaak stars in this Joseph E. Levine Embassy Release.



**GIRL HAPPY** stars Elvis Presley, Shelley Fabares, Gary Crosby, Mary Ann Mobley and a few other people. There are lots of song and dance numbers like "She's Evil," "Wolf Call," "Good News" and "The Clam". All the young guys are handsome, the girls wear bikinis, the production is lavish, the studio is MGM...did we forget anything? Oh yes, there's a plot too. Well forget that. If you dig Elvis, go see it.



# 1965 NEWPORT FESTIVALS

Newport, Rhode Island will again be host to the Newport Jazz Festival (July 1-4) and the Newport Folk Festival (July 22-25) in 1965, it was announced by George Wein, producer of these annual events.

The new 35 acre site on Connell Highway made available by Mariano Bucolo is seen as another step in asserting Newport's preeminence as the Music Festival City. This area is better suited to the needs of the festivals than Freebody Park and certainly alleviates the problems of congestion experienced in the past. It is spacious enough to accommodate all activities of the festivals' programs including all workshops. It is anticipated the facilities will provide generous parking areas.

State, local officials and clergy have expressed interest in assisting with the general needs of a festival area. Wein expressed the hope that this assistance be directed toward the development of a camping site and public facilities for visitors.

In acknowledging these recent developments at a meeting in Newport, George Wein expressed his gratitude to the people of Newport, and particularly to Mr. Bucolo, the Kiwanis Club and the Mayor's Committee, who participated in positive action to secure the festivals in Newport.

*Duke Ellington, George Wein and Erroll Garner.*



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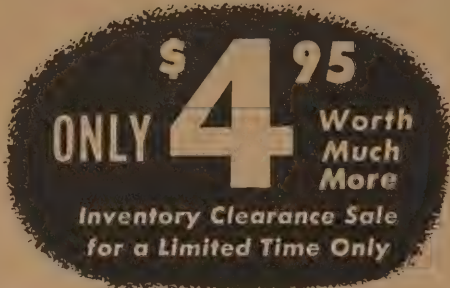
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109



114



112



102



108

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## ● STRANGER IN TOWN

(As recorded by Del Shannon/Amy)

By Del Shannon

Me and my baby been on the run so  
very long  
Her folks sent a man to get us they say  
we done wrong  
So we run, yes we run, yes we run  
From the stranger in town.

Stranger in town, he's out to get me  
Stranger in town, wants me and my  
baby  
He follows us, to every town, and if he  
gets me he'll bring me down  
So we run, yes we run, yes we run  
From the stranger in town.

I'm not afraid of what they'll do to me  
I'm just afraid they'll hurt my baby  
We don't care if we run forever  
Just as long as we're together

Stranger in town, I think we've lost him  
Stranger in town, better hide, he'll bring  
us in

Another town, one more mile  
And we'll be free for a while  
So we run, yes we run, yes we run  
From the stranger in town.

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## ● PEACHES N' CREAM

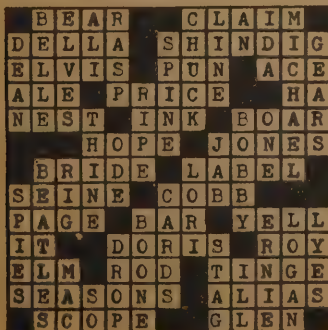
(As recorded by The Ikettes/Modern)

By Tommy Boyce and Steve Venet

My papa told me love is not all sweet  
Uh huh, he said watch out for pretty  
girls you meet  
Uh huh, cause one day you'll be on your  
own two feet  
Uh, huh, but if you find the right girl  
to marry  
Life can be a bowl of cherries, like  
peaches n' cream  
Don't-cha know what I mean?  
Oh, oh, oh, peaches, oh peaches n' cream  
Oh, oh, oh, peaches, don't-cha know  
what I mean?  
Oh, oh peaches, don't-cha know what I  
mean?

Oh, now I'm grown and livin' on my  
own  
Uh huh, got me a girl and I know she's  
mine alone  
Uh huh, she's the kind-a girl a guy can  
take home  
Uh huh, I know I found the girl to  
marry  
'Cause my life's been a bowl of cherries,  
like peaches n' cream  
Don't-cha know what I mean?  
Oh, oh, oh peaches, oh peaches n' cream  
Oh, oh, oh peaches, don't-cha know what  
I mean?  
Oh, oh peaches, don't-cha know what I  
mean?

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● **(JUST) ONCE IN MY LIFE**  
(As recorded by The Righteous Brothers/Phillies)  
By Gerry Goffin, Carole King and Phil Spector

There's a lot of things I want  
A lot of things that I'd like to be  
But girl I don't forsee  
A rags and riches story for me  
There's just a little dream  
I've got to have come true  
I can't be a loser with you  
Baby, baby, once in my life  
There's just one round I've gotta win  
Let me get what I want, girl  
Don't let me down  
Just once in my life let me hold on to  
one good thing I found  
Don't let me down, baby  
Say that you'll be stayin'  
'Cause I couldn't face a day  
That you weren't here by my side  
If you went away then I'd be left with-  
out my pride  
I've given up on schemes  
'Cause all of them fell through  
I've given up on so many things  
Don't ask me to give up on you  
Baby, baby you'll be staying with me  
That old pot of gold ain't so easy to  
find  
But if you stand by me  
I'll have my piece of mind  
I can't give you the world but I'll work  
hard for you, girl  
I'll work hard everyday, all of my life  
If you say you won't leave me  
Just do this for me, baby.  
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● **I KNOW A PLACE**  
(As recorded by Petula Clark/Warner Bros.)  
By Tony Hatch

Ev'ry day when the work is behind you,  
And the shop and the store put the lock  
on the door,  
Just get away where your worries won't  
find you.  
If you like, well, I'll tell you more.  
Don't let the day get the better of you,  
When the ev'ning comes there's so much  
to do.  
You better put on your best and wear  
a smile,  
Just come along with me awhile,  
'Cause I tell you.

Refrain:  
I know a place  
Where the music is fine  
And the lights are always low.  
I know a place  
Where we can go.

At the door there's a man who will  
greet you,  
Then you go downstairs to some tables  
and chairs.  
Soon I'm sure you'll be tapping your  
feet,  
Because the beat is the greatest there.

All around there are girls and boys  
It's a swingin' place  
A cellar full of noise.  
Its got an atmosphere of its own some-  
how,  
You've gotta come along right now,  
'Cause I tell you.

Refrain:  
I know a place  
Where we can go,  
I know a place  
Where the lights are low.  
You're gonna love this place I know.  
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● **TIRED OF WAITING  
FOR YOU**  
(As recorded by The Kinks/Reprise)  
By Ray Davies

So tired, tired of waiting  
Tired of waiting for you  
So tired, tired of waiting  
Tired of waiting for you.

I was a lonely soul  
I had nobody til I met you  
But you keep me waiting all of the time  
What can I do  
It's your life and you can do what you  
want  
Do what you like but please don't  
keep-a me waiting  
Please don't keep-a me waiting  
'Cause I'm tired, so tired of waiting  
Tired of waiting for you.  
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● **ALL OF MY LIFE**  
(As recorded by Lesley Gore/Mercury)  
By Tony Powers and Helen Miller

I've been looking for a boy like you  
All of my life  
I've been looking for a love this true  
All of my life  
Been searching for a hand to hold  
When things ain't right  
To keep me warm  
When I get cold at night  
All of my life  
All of my life.

I've been hoping for some happiness  
All of my life  
I've been waiting for a special kiss  
All of my life  
Been looking for a love like you  
Just can't wait til we say I do  
And I'll have all of you  
All of my life  
All of my life.  
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● **THE RACE IS ON**  
By Don Rollins

I feel tears well enough, cold and deep  
inside, like my heart's gonna be  
break  
And the stab of loneliness sharp and  
painful that I may never shake  
You might say that I was a-taken it  
hard since you wrote me off with  
a call  
But don't you wager that I'll hide the  
sorrow when I may break right  
down and bawl.

Now the race is on and here comes  
pride up and back stretch  
heartaches a-goin' to the inside  
My tears are holdin' back trying not  
to fall  
My heart's out of the runnin'  
True love's scratched for another's-  
sake  
The race is on and it looks like  
heartaches  
And the winner loses all.

One day I ventured in love  
Never once suspecting what the final  
results would be  
How I lived in fear a-wakin' up each  
morning and finding you'd  
gone from me  
There's achin' and pain in my heart  
for the day was the one that I  
hated to face  
Somebody new came up to win her  
and I came out in second place.  
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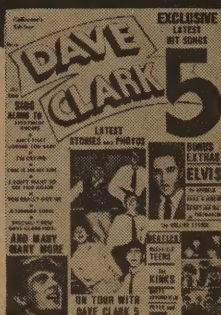
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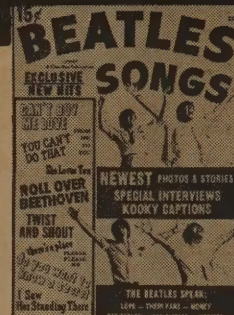
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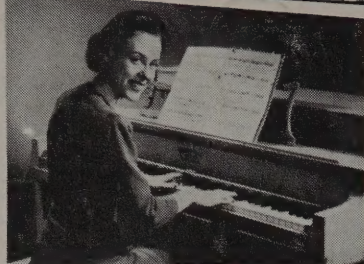


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